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Federation Completes 25 Biennials

The National Federation of Music Clubs is to be congratulated on its recent successful Golden Anniversary Biennial gathering at Dallas, which rounded out twenty-five years of that very sizable and influential organization with true effectiveness.

Under the presidency of Mrs. Royden J. Keith, of Chicago, who was re-elected for another biennium, the organization has completed two years of effective work. Other pages in this issue tell of the achievements outlined at the Texas convention, and of plans for the immediate future. One wishes the very best of success for the numerous and active cohorts of the Federation, which has been called the largest musical organization in this hemisphere, if not in the world.

One saddening note on the final day of the convention was the passing of Mrs. Edgar Stillman Kelley, former president of the organization and widow of the well-known American composer. She had long been active in musical and club affairs, and with her late husband as a sponsor of the work of young composers and artists. She will be missed in the many fields to which she contributed with so much devotion.

Orchestral Munificence

While on the subject of Dallas, mention deserves to be made of the generous backing raised by the city recently for the local Symphony Orchestra. A fund of $450,000 was almost completed at last reports, of which the bulk, $300,000, was given by the industrial and other business enterprises of the city, with an additional $100,000 pledged by them. A mail campaign realized an additional $50,000 in small pledges.

The orchestra has been built up in dramatic fashion within a few years by its energetic conductor, Antal Dorati, who leaves this Spring to assume the direction of the Minneapolis Symphony. Walter Hendl, who succeeds, thus has a fine instrument placed in his hands. The orchestra reputedly has attracted so large a following that its earnings annually make up all but $150,000 of the budget.

Other cities might well imitate the example of this alert Southern center, which in a few years has come to the fore with an orchestra of which to be proud, known nationally through its broadcasts and internationally through its recordings.

Aida to Have "Sea Change"

Advance word concerns a rather important facial operation which will be performed soon upon no less a musical personage than that very plushy and resounding *grande dame* of the opera world, Aida. It seems that Michael Todd, who several seasons ago subjected Carmen to some popularizing innovations, and laid the action in an American Southern town, is planning to do something of the same to the perennial Verdi favorite. His production next season is to be called (at last reports) My Darlin' Aida, and it will take place not in ancient Egypt but during the Civil War in our own country. Robert Russell Bennett, who provided the score for Carmen Jones, will again be entrusted with the music, and Charles Friedman will do the book and lyrics.

Just how that stately musical pageant can be made to serve a less pretentious, or even at times a comical end, is not evident. We fear the worst, especially as to the black bottom measures that may be assigned to the Nubian youths who entertain Amneris (perhaps Abby in the new version?) in her moments of leisure, or the lissome priestesses in the temple, who might conceivably become fervent revivalists under a tent. Perhaps the final strangulation in the crypt may be refurbished to concern a monoxide gas episode in a garage. (We are only venturing ideas, and do not mean by any means to suggest that this is the way it should be done.)

We do not, in fact, think that musical masterpieces which are splendid as written, should be taken apart and given a new and much slimmer silhouette. The occasional success of such an endeavor—and Carmen Jones certainly justified advance predictions, and more—brings a great deal of loss mixed with the temporary gain.

CONDUCTOR PLEADS FOR A TUTTI . . .
Wanda Krasoff, pianist, Werner Janssen, conductor, and the Portland (Ore.) Symphony, rehearsing the Kabalevsky Concerto in G minor. They repeated and broadcast the work on the Sunday night Standard Hour, March 13. (Photo-Art Commercial Studios.)

BACKSTAGE DURING REHEARSALS
soloist, conductor and composer discuss the score of Nikolai Lopatnikoff's Concerto for Violin and Orchestra prior to its performance by Hugo Kolberg, violinist, and the Pittsburgh Symphony. At left, Mr. Kolberg looks on as Alexander Hilsberg, guest conductor of the Symphony on March 18 and 20, points up his discussion with the composer (right). Both Mr. Lopatnikoff and Mr. Kolberg are members of the Carnegie Institute of Technology Department of Music.

ON THE COVER

Dr. Arturo di Filippi, tenor, has for the last decade or so concentrated his activities largely in Florida, where he has founded the Miami Opera Guild and heads the University of Miami's voice department. Born and trained in Italy, Dr. di Filippi has sung in concert, opera and radio in many European capitals and leading cities in this country. In addition to being the director of the Opera Guild of Miami, he is in charge of the Junior Opera of the University of Miami, in which students of promise are given an opportunity to sing in the Guild performances. This year Aida and Martha (see page 19) were given with guest artists including several from the Metropolitan Opera Association and New York City Opera Company. (Photo by Sarli, Miami.)

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April 15, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

One of the favorite pastimes of sports columnists is the compilation of all-star lists, with annotations and emendations therein. Arguments rage long and mightily about the all-star baseball team: Ruth, Speaker and Cobb; Gehrig (or Chase, or Terry); and so on. Or the greatest modern backfield; or the strongest line. Music columnists, in their Olympian serenity, seldom get around to equivalent topics, thereby depriving themselves of much valid copy and pleasant reminiscence. It's a fruitful, speculative field, really; in music as well as sports, since the same strange intangibles govern both. "Good field, no hit" has become a baseball by-word ever since Mike Gonzalez uttered those immortal words; but to how many singers could that be applied! And the reverse—"good hit, no field"—could be engraved on the shields of how many pianists!

HOW would one go about (now that baseball and spring are in the air) forming an all-time batting order of pianists? Liszt would be clean-up man, by unanimous consent. He was a little over-temperamental, but about the best all-around man. Who is to lead off, though? Mozart would make a good choice; he always managed to get on base, and no more polished executant ever played. Chopin would be his alternate: another polished performer and a superlatively great technician with the most finished of styles. Beethoven would be fine for the No. 2 slot. Injuries hampered his technical work as he got along (he couldn't hear the signals), but he was a potent force while still before the public, and he was the greatest improviser of them all. Nobody could so cross the opposition or do the unexpected. For the No. 3 position, Rachmaninoff—the steadiest of them all, the least apt to become rattled, one of the keenest students of the game.

After Liszt, whose No. 4 position is undisputed, a natural for the fifth slot would be the mighty Rosenthal. In his youth Rosenthal could hit as strongly as Liszt, or anybody. Growing older, he substituted finesse for strength, as those who saw him in his late years can testify. He had unerring accuracy too, all things considered, and his form was flawless. Yes, Rosenthal belongs on any all-star list. (Anton Rubinstein would be his alternate; although apt to strike out or make errors, he too was a prodigious performer.) Paderewski cannot be ignored, if only for his drawing powers (which a good manager must always consider). Yet he should not be underestimated; in his prime there were few greater players and fewer comparable stylists. That makes No. 6. Next in the batting order one would have to place Busoni. Like Rachmaninoff, he was an incomparable student of the game—a bit on the intellectual side, they say, but possessed of absolute control and infallible judgment. Nobody ever caught him off base.

Now the going gets really difficult. No. 8 might belong to de Pachmann, whose footwork was unexcelled. Perhaps, though, he was too erratic. Women, of course, are ruled out, which eliminates Carreño and Clara Schumann. D'Albert might make a good choice; so would Tausig, whose short career was spectacular. Let's settle on Tausig. That leaves No. 9 to complete the batting order. Henselt? Friedheim? Bauer? Gabrilowitsch? Lhevinne? Hofmann? I vote for Hofmann, without whom any line-up would be necessarily incomplete. To manage the team, the logical choice would be Godowsky, the most admired of pianists by pianists.

VARYING the game a little, let's pick an arbitrary program and name the best contemporary (or near-contemporary) pianist for each particular piece. The program will be an orthodox one, slightly on the Gargantuan side, from classic to the early moderns: that gives nearly everybody an opportunity to play. We begin with Scarlatti, and who but Gieseking to play a group of the sonatas? Bach follows, and so does Harold Samuel, whose genial, well-proportioned playing will never be forgotten by those who heard his last series in Town Hall.

A Mozart sonata is a necessity on this program, and Myra Hess is our choice for K. 310. Haydn's F minor Variations graces any program, and so would Solomon playing them. Ascending chronologically, our ambitious compilation would have two Beethoven sonatas—one from the early period (op. 10, No. 2, say) and one of the last five. Schnabel could handle the op. 10 work, except that he's being held in reserve for Schubert's C minor Sonata. Serkin, then, would be a nominee for the early Beethoven, Curzon for the later one.

THE romantics approach, and a Chopin group is mandatory. Hofmann used to play the B minor Sonata as though he had composed it. Who can forget the fleetness and color he brought to the second movement, or the thunderbolts he hurled in the finale? There may have been a wrong note here and there, but what a cumulative effect! Hofmann for the Etudes also. Besides the style and technique he had at his peak, he was a master of color; and the command he showed in the posthumous D flat Etude, where he whispered the legato melody in the upper right-hand fingers over the staccato figuration in the lower fingers of the same hand was unparalleled for this listener. A Schumann group would have the *Kinderscenen* played by Cortot, the *Carnaval* by Novaes, and the C major Fantasy by Gabrilowitsch. Three great pianists in three great piano pieces. Mendelssohn can't be ignored, and few pianists could handle the *Variations Sérieuses* like Bauer.

Liszt, in many respects, is the pianists' touchstone. Our program would have the complete set of *Paganini Etudes* played by Goldsand, who did remarkable things with them a few years ago. Moiseiwitsch could play the *Mephisto Waltz* (with Busoni's additions), Horowitz the *St. Francis Walking on the Waves*, and Egon Petri the *Spanish Rhapsody*. Brahms? by all means the *Paganini Variations* with Lhevinne, who made of this work one of the most staggering exhibitions of pianism in modern times. Everything was present, plus a technique that ruffled through the writing like a gambler handling a pack of cards. How did Lhevinne manage to get those effects in the glissando octave variation? Some trick involving pure nervous energy, perhaps; he played the octaves prestissimo, pianissimo and staccato, a fact which many younger virtuosos, who never heard him play these variations, refuse to believe. It can't be done, they say—but Lhevinne did it. Getting back to our program, for the shorter Brahms pieces, Bachaus had quite a way with opp. 76, 117 and 118.

AMONG the post-romantics, a Rachmaninoff group would be played, of course, by Rachmaninoff. Since temporal limitations do not bother us, let's have the complete *Iberia* of Albeniz, played by Artur Rubinstein, who never has programmed the work as a whole—has any pianist?—but who has had notable success with Albeniz pieces like *Triana* or *Navarra*. If the complete *Iberia* is too big a dose, however, Rubinstein could play the suite Stravinsky extracted and arranged from his *Petrouchka*, something that is not played too often because of its complexity. For contrast, there could be Fauré's charming Theme and Variations in A flat, played by the sensitive Jacqueline Blancard. And, by all means, a group of Scriabin etudes interpreted by Simon Barere who, I think, plays them better than any pianist before the public. Naturally some Debussy and Ravel should be present. Whatever may be selected from those two—a half dozen Debussy Preludes and Ravel's *Tombeau de Couperin*, say—Casadesus is as well equipped to handle them as any living pianist. Few have his variety of touch and his ability to gently float a chord from the inner depths of the piano.

HERE we stop, the program now being of grievous length. Space, as well as the game, is about played out. To those worthy pianists who are not mentioned above, apologies; to those who are, thanks for many pleasant concert-hall memories. Some day the Grantland Rice of music critics will compile a record and statistics book, one for pianists, one for violinists, several for singers, enumerating all of their achievements and instituting a musical Hall of Fame like the one at Cooperstown (sacred to the memory of Abner P. Doubleday). The record book should be thorough and accurate. *Velocity*: On January 26, 1947, Ignaz Hammerklavier played the *Minute Waltz* in 1:15.3, lowering the old mark by 7.2 seconds. *Volume*: On December 17, 1949, Eugenia Himmelschreker sang the *Liebestod* at 62.7 decibels, eclipsing the old record by 6.3. *Endurance*: On Nov. 4, 1950, Henri Fortcoeur played all six of the Bach unaccompanied suites at one concert, encoring with all of Hindemith's works for unaccompanied violin.

If the world of sports can have it, why not music?

Drawing by Harold C. Schonberg
ARTUR RUBINSTEIN
A complete Iberia or Stravinsky's Petrouchka?

Troubled Island, Opera by Still, Premiered at City Center

Libretto by Langston Hughes Tells of Rise of Colored Emperor and His Tragic End—Haiti Is Locale of Three-act Work in English, with Attractive Settings and Melodious Score—Hoffmann a "Hit"

THE spring season of the New York City Opera Company, under the musical direction of Laszlo Halasz, launched on March 24 with Aida, had a most interesting feature, the world premiere of Troubled Island, three-act opera in English, score by William Grant Still and libretto by Langston Hughes. Both the collaborators had won distinction in other fields of creation. The first of several performances on March 31 naturally attracted a capacity audience. The production proved a colorful and handsome one, and the opera as a whole, while falling short of the utmost dramatic and tragic appeal inherent in the subject, offered music of sensuous richness and some good singing in the leading roles.

The story concerns Haiti from 1791 to about 1800, and its theme, according to the librettist is "the search for human freedom and the tragic gulf that history usually records between that aspiration and its achievement." Jean Jacques Dessalines, a black slave, one of the leaders of the Haitian bondsmen in their revolt against the armies of Napoleon, becomes Emperor for a brief span. Deserting his slave wife for a glamorous mistress, he is betrayed by her, who conspires to bring about his end with the aid of false generals. At the end it is his wife of the slave quarters who weeps over his body, "fallen in the dust of Haiti's dreams." But according to the poet, "the dream lives on."

First Act Short on Action

The first act takes place before an abandoned sugar mill, where after a brooding prelude in the orchestra, Celeste, a slave mother, sings a tuneful lullaby, in which hope of freedom is voiced for her child. After her slave husband, Popo, and other blacks tell of the revolt that is gathering, Azelia, wife of Dessalines, enters and dramatically describes the revolt led by him, whose entrance is thus prepared. The first act consists principally of preparation for the fight, with a scene in which a Voodoo Priest and Priestess bless the arms of the insurgent chief in a manner reminiscent of Aida, while native dancers perform a brief ritual. Vuval, a young mulatto and Stenio, his cousin, are admitted into the plot, but are later to betray it. Some words of wisdom are directed at the leader by Martel, an old man of prophetic vision. The act also includes a somewhat reluctant love scene of Dessalines with Azelia. The final tableau shows the departure for battle, while watch fires blaze in the hills.

The general effect of this act was static, despite some vigorous writing for the chorus. The musical substance, while always wooing to the ear, is not marked by great saliency of theme or any memorable airs for the chief characters. The stage was overcrowded, and despite the general air of tension, nothing much seemed to take place. The librettist has not thoroughly dramatized the conflicts. In actual details of staging, Dessalines should have dominated the action by being placed at times on a higher elevation than the throng, and his figure emphasized in the lighting. By far the most seizing episode was that of the voodoo scene, melodramatic as it was.

Palace Scenes Effective

The second act takes place several years later. In the main, it is far more effective musically. It opens in the gaudy palace of Dessalines, now Emperor. He is seated on a crimson throne in robes of state and, being illiterate, dictating letters to Vuval, now his secretary, and later the rival for love of his new "Empress," Claire. When Vuval laughs cynically at his plans for emancipating and teaching the poor, Dessalines upbraids him in a dramatic air, throws him to the floor and chokes him, thus providing added motivation for the plot against him. The largest part of the scene is given over to a lyrically warm and somewhat Puccinian love duet between Claire and Vuval, who plan to go to Paris together after the overthrow of her unloved spouse.

The second scene is on a banquet terrace where Three Servant Maids are gaily preparing the tables with some piquant syncopated accompaniment to their trio. When Azelia, now discarded, enters humbly, she is forbidden to seek the Emperor, and during the dinner that follows is bundled out roughly on re-entering. The Chamberlain announces the entrance of guests, all mulattos who possess grandiloquent titles, sport French creations of the day and wear powdered wigs. After a pompous entry of the Emperor and Claire, the banquet takes place. A brief ballet on mincing 18th century themes with rhumba suggestions is a bright item. The act ends with the guests fleeing as a counter-revolt is announced. Dessalines and his faithful lieutenant don battle array, leaving old Martel alone on the stage as he extinguishes the lights symbolic perhaps of freedom.

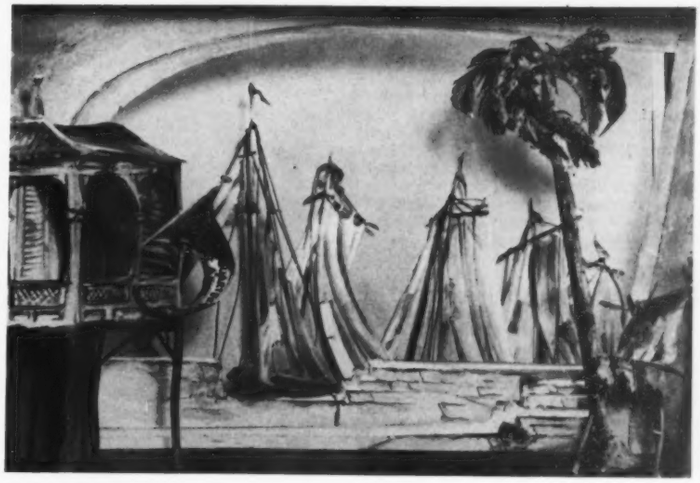
Finale Lacks Power

Act III has a bright, opening scene on a quay in a fishing village where sails

ROBERT WEEDE AS DESSALINES,
the Haitian rebel Emperor who meets a tragic end in Troubled Island, new American opera by William Grant Still and Langston Hughes. (Photo by Ben Mancuso.)

move away behind a wall at the close. Natives sing of the joys of living and loving. A Fisherman, Mango Vendor and Melon Vendor have a comic flirtation. In this scene the composer has used genial folk elements successfully. Vuval, Stenio and their soldiers roughly send them off and plot the murder of Dessalines, which takes place after he has challenged Stenio to a duel, and Vuval shoots him in the back. There is a telling scene where three urchins scamper in and gleefully rob the body, and are sent away by Azelia. The opera ends with her mourning over the fallen chieftain.

The ending, however, fails in its emotional impact for the reason that Dessalines has no moving death scene—in fact makes his final exit without a word. This dramatic flaw could well be avoided by the insertion of a farewell scene after the shooting, between him and his discarded wife that would rouse pity and clinch the tragic impression of the work.



SCENE FOR FINAL ACT, a quay in a fishing village, designed by H. A. Condell.

Music of Warmth

In summation, the opera is highly melodious, possesses sensuous richness and charm, is well if not too originally scored. The writing for the voices is pleasing and not usually awkward. The chief flaw is that there are few flashes of invention that make episodes unforgettable. The native element is more suggestive of Harlem and Broadway than Haiti. Nevertheless, though some themes suggestive of spirituals are employed, some of the most vital moments came in the dances by Jean Leon Destiné and his group of a half dozen Haitian dancers, done with superb abandon and what seemed like authenticity. The choreography as a whole was well devised by George Balanchine. The stage direction was ingeniously devised to suit a small stage by Eugene Bryden. The very colorful settings and costumes were designed by H. A. Condell, worthy of any stage. Laszlo Halasz worked tirelessly to give a fused reading of the score and in the main succeeded admirably, well deserving the curtain calls shared with Mr. Bryden and the cast, as well as those for the composer and librettist after the final curtain.

R. M. K.

The Vocal Interpretations

In sustaining the chief dramatic burden of the presentation as Dessalines, Robert Weede displayed forceful mastery of the climactic moments allotted him. In addition, his enunciation was a model of clarity and his vocal work was telling, particularly in the scene with Vuval and the finale of the striking second act. This hearing can be chalked up as another achievement for the American baritone. Next in effective portrayal, for this listener, was Helena Bliss, making her debut with the company as Claire, the mulatto "Empress." The soprano's high-ranged voice, sounding slightly roughened in linear projection, was nevertheless extremely suited to the character. From her entrance air, "It's sunset, in the garden," Miss Bliss was lovely to the eye and moved gracefully and surely. In her "Butterflyish" love duet with Vuval she showed that her singing held potentials of greater warmth than she utilized. As Azelia, the loyal, discarded wife, Marie Powers made the best of a fragmentary role which permitted her scant opportunity for building the terrific emotional projection for which she is noted. Much of her singing, the love measures of Act I and the lament over her murdered lover, contained the main poignancy and appeal of the score. As always, Miss Powers was an exciting figure on stage. Another lovely bit of singing was offered by Celeste (Muriel O'Malley) in her lullaby with which the opera commences, although the text did not match the honeyed setting. Richard Charles, as Vuval, made a promising debut. He sang his difficult music well and evidenced a good talent for characterization. Oscar Natzka, as Martel, the ancient slave who remembered Haiti, was impressive in performance and vocalism, although his diction was not entirely understandable. The fine voice of Arthur Newman had its brief moment in the third act scene of the plotting Stenio. Of two Voodoo folk, Papaloi was sung by Robert McFerrin, and Ruth Stewart incisively soared in the thrilling Mamaloi obbligato over the ensemble. A high standard of vocal effectiveness was set by the supporting cast: Dorothy MacNeil, Frances Bible, Rosalind Nadell, as the three Servants; Edwin Dunning, Richard Wentworth, William Stanz, Mary Lasawyer, respectively as Steward, Chamberlain, Messenger, the Melon Vendor, and others.

M. C.

Tales of Hoffmann in New Staging

The first performance by the N. Y. City Opera Company of Offenbach's The Tales of Hoffmann was greeted with cheers by a capacity audience. The Hoffmann was Robert Rounseville, one of the best this reporter has encountered. He sang with taste, fine vocal production, and acted with charm and the necessary romantic feeling. Niklausse was very well represented to the eye and ear by Rosalind Nadell. The three incarnations of the *diable* were in the hands of Carlton Gould, who was Lindorf, Coppelius and Dr. Miracle. As Dapertutto, Walter Cassel did some of the best singing in the Mirror Aria. On the distaff side, Virginia MacWatters conquered the vocal difficulties of Olympia, the doll, victoriously. Vilma Spence was a beguiling Giulietta, Ann Ayars a moving Antonia Of the many other participants, Luigi Vellucci in the three servant-parts provided fine characterizations, Norman Scott as Crespel had dignity and vocal warmth Frances Bible as the mother contributed the color of her distinguished voice to the last act trio

The staging of Leopold Sachse was imaginative and lively Jean Morel in the pit paced the performance to perfection and has the merit to have opened traditional cuts in the score, such as the quintet in the Barcarolle scene, of haunting beauty. The settings by Herbert Bradkin were inventive and practical, enabling quick changes of scenery. Score another proud achievement for the company!

H. W. L.

Federated Music Clubs' Golden Anniversary Meeting

Dallas, Tex.

THERE was a dramatic close to the White Breakfast at the 25th Biennial Convention of the National Federation of Music Clubs in Dallas, the traditional closing ceremony honoring the founders of the Federation. Mrs. Royden J. Keith, National President, was paying tribute to the men and women who had laid the foundation of the organization—"those who have gone before us and who dedicated their lives to the cause of music." "To these names," she said in closing, "let me add that of Mrs. Edgar Stillman Kelley, our past National President, of whose passing I have just learned. Let us bow our heads and as a memorial to Mrs. Kelley let us repeat together the Lord's Prayer."

Thus, the several hundred delegates learned that the deeply beloved "grand old woman of American music" lay dead in her hotel room, while the White Breakfast at which she was to have been an honor guest was in progress. Saddened by the news (for Mrs. Kelley had been an important and vital figure throughout the convention) her longtime associates in the Federation were nevertheless agreed that it was an appropriate finale to a career lived largely to advance the musical life of America and in great measure through the medium of the Federation.

Convention Contrasts

But for this note of tragedy at the end, the Federation's 25th Biennial was one of the most festive and picturesque in the history of the 50-year-old organization. The Texas Committee headed by Mrs. Few Brewster of Austin, with Mrs. Blant Burford, president of the Texas Federation, as local chairman, fairly outdid itself in hospitality. The delegates—between six and seven hundred—and the visitors, who swelled the attendance to some 3,000, went home laden with Texas souvenirs of every variety, while each succeeding luncheon and dinner seemed to outvie its predecessor in colorfulness and charm. Texas "bandits" in sombreros and chaps held up the club President's Special at Highland Park Station just outside Dallas when the long train with several hundred delegates rolled into the city's environs, and later with pistols holstered, did escort duty and lent atmosphere to a score of functions. Señoritas with fans and Spanish shawls greeted guests at a "South of the Border" luncheon, and representatives of the fourth district of the Texas Federation, who had charge of the gala banquet March 29, accomplished the incredible task of dressing 1,500 tiny dolls in pink satin and lace as favors to match the pink floral decorations and lacy fans which furnished the decorative motif.

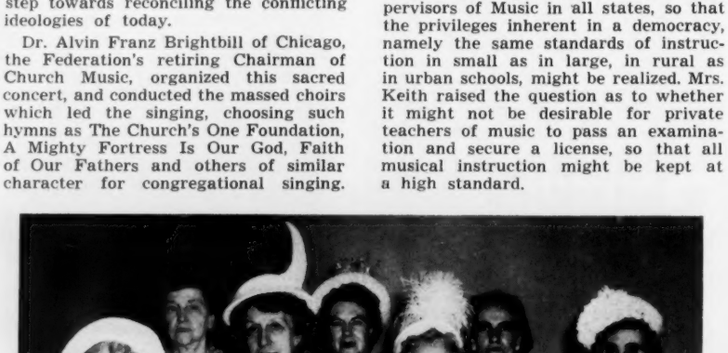
A Musicale and Tea on Sunday, March 27, at which the Madrigal Singers of North Texas State College and a soloist and a violin and piano trio from Southern Methodist University in Dallas furnished the program was in charge of the second district. On Sunday, for the White Breakfast, calla lilies formed the decorations, with a lyre banked with lilies as the centerpiece on the speakers' table. Here the seventh district was in charge.

Concert Programs Rewarding

However, it was not the beauty of the decorations and the cordiality of Texas' welcome for which the 25th Biennial Convention was chiefly noted. Rather it was the impressiveness of the concert programs, for which Mrs. Clair McTurnan, of Indianapolis, Convention Program Chairman, was responsible, and the record of achievements reported and progressive plans outlined.

This was strongly evidenced at the Sacred Concert on Sunday evening, March 27, a traditional pre-convention feature. In the huge auditorium of First Methodist Church an audience that filled it to the doors, joined in hymn singing with a fervor that indicated their agreement with Mrs. Keith's contention that to spread knowledge of and stimulate enthusiasm for great religious music constitutes at least one step towards reconciling the conflicting ideologies of today.

Dr. Alvin Franz Brightbill of Chicago, the Federation's retiring Chairman of Church Music, organized this sacred concert, and conducted the massed choirs which led the singing, choosing such hymns as The Church's One Foundation, A Mighty Fortress Is Our God, Faith of Our Fathers and others of similar character for congregational singing.



NEWLY ELECTED OFFICERS . . . Left to right, front row, Mrs. Ronald A. Dougan, vice-president, Central Region; Mrs. Royden James Keith, national president, N. F. M. C.; Mrs. Ralph Comstock, vice-president, Western Region; Mrs. A. A. Coult, vice-president, Southeastern Region. Rear row, Mrs. Edwin C. Thompson, historian; Mrs. C. Arthur Bullock, recording secretary, and Mrs. Fredric Marin, treasurer. (Photo by Robert T. Phillips, Dallas.) Two officers not present in the picture are Mrs. R. A. Herbruck, vice-president, Northeastern Region and Mrs. Ada Holding Miller, national vice-president.

Massed choirs presented with thrilling effect A Faithful Shepherd Is Our Lord by Nageli-Stein-Buszin, The Nation's Prayer of Franck, Seek Him That Maketh Seven Stars by Rogers, Springs in the Desert by Arthur Jennings, Behold Now, Praise the Lord of Titcomb, and Gounod's Sanctus. Soloist for the concert was North Carolina-born Chloe Owen, a well-known oratorio singer, but new to Federation programs. She sang David Diamond's David Mourns for Absalom, Dvorak's Twenty-Third Psalm and Schubert's The Omnipotence effectively, and the obbligato in the Sanctus.

Keynoting the event, Dr. Brightbill spoke briefly on The Ministry of Hymn Singing: "I know of no greater need in the world today than to develop the creative, imaginative forces in the lives of people. Not everyone can find expression through actually producing music, but everyone can find enjoyment, help and emotional expression of definitive value from music. Congregational singing is one of the best means to achieve this end."

President's Address

This was one of many addresses given during the week that struck a highly inspirational note. Chief among these was the talk given by the National President at the banquet, March 29, in the Crystal Ballroom of the Hotel Baker, entitled "Highways and Byways." Mrs. Keith's emphasis throughout was upon those same spiritual values. She pleaded for increasing use of music as a means of building national and international friendship. As earlier in the day in her report of the first two years of her stewardship, she named as the twin objectives of her administration the stimulating of a spiritual revival through the medium of great religious music of the present and past, and infusing the youth of the country with the same kind of spiritual zeal by increasing their musical advantages and opportunities. She said that for many years the Federation has been striving to have music recognized in the public school system on the same basis as other studies, and to have pupils given the academic credit for the work they do along such musical ilnes. The Federation is one of the first organizations to urge appointment of State Supervisors of Music in all states, so that the privileges inherent in a democracy, namely the same standards of instruction in small as in large, in rural as in urban schools, might be realized. Mrs. Keith raised the question as to whether it might not be desirable for private teachers of music to pass an examination and secure a license, so that all musical instruction might be kept at a high standard.

Student Day Panel

Many of her views on the Federation's responsibility to youth were voiced again at a panel discussion on Monday, Student Day, when Mrs. Hazel Post Gillette of Fort Worth, Tex., National Student Adviser, presided. State Student Advisers and Texas educators agreed that every means of safeguarding standards of musical education should be employed. Further stressing their responsibility to young musicians they emphasized the importance of offering ample opportunities for performance, a point which was also impressed upon the group by Eunice Podis, the Federation's 1945 Young Artist winner in the piano classification, who was principal speaker at the Student Luncheon that day.

The responsibility of young musicians to advance the musical life of America was stressed by several young artists in a discussion panel in which Gay Tapley of Portland, Me., sophomore at Eastman School of Music, Rochester, N. Y., who attended the second International Congress of the Jeunesses Musicales in Luxembourg last year, was the principal speaker. She said that, broadly speaking, the difference between the advantages offered young musicians is that in Europe the emphasis is primarily upon education and appreciation with adults taking the lead, and in this country it is upon participation.

The audience joined enthusiastically in singing folksongs with Alan Lomax, Texas-born folk music specialist, when he addressed the convention on Tuesday, on American folklore. Mr. Lomax defined the years between 1937 and 1946 as "the Americana Decade." It was during this period, he said, that the lingo, the attitudes, the yarns and the tunes of ordinary Americans were recognized as important and valuable, and American folklore became a familiar part of broad American cultural activities. Approximately one-third of the books on American folklore appeared during this decade.

Ernest La Prade, director of music research for the National Broadcasting Company, another speaker at the same session, described RCA's new 45 r.p.m. system.

Luncheon Program

Speaking at the luncheon on Thursday on "Music for Fun" Dr. Sigmund Spaeth, the Federation's retiring Chairman of Motion Picture Music and incoming Chairman of Radio, said that music is a recreation as well as an art and that people must be encouraged to love music as they love games. "It is not to be thought of as a duty or a mystery," he warned. "It must be taken off its pedestal but taught not to have an inferiority complex." Three media, Dr. Spaeth said, could make music fun—recordings, the radio and the screen—this for those who are appreciators but not potential musicians. The other medium is the home—and he urged that everyone possible learn to play the piano for his or her own pleasure. "Drudgery is only for the great artist," he advised, "not for the amateur."

William Schuman, president of the Juilliard School of Music, speaking later that day on "American Music," said that all composers knew far too well the attitude of disinterest or antagonism towards hearing of new music. Also all performers knew the pressure brought to bear to standardize programs with routined or hackneyed works. He urged that the Federation mobilize its forces to insist upon freedom of choice in music rather than "passive acceptance of dictation at the hands of forces whose primary concern is the box office."

Ray Green, Acting Chairman of Music in Hospitals for the National Music Council, also speaking on Thursday, told the Federation that duplication in dollars and cents for the services its members are rendering in the hospitals of the country would run to hundreds of thousands of dollars. "Your contribution to hospitalized patients," he said, "adds up to a formidable array of spiritual, cultural, social and morale values."

D. A. Hulcy, Sr., president of the Lone Star Gas Company of Dallas, complimented the Federation for its careful watch on its budget, and said that the government might do well to take a leaf from the Federation's book.

Presented by the Finance Department, Mrs. John Alexander Jardine, Chairman, as a speaker on the topic "How Firm a Foundation," Mr. Huley said that we cannot continue loose financial policies and remain a country of power and freedom. "The greatest threat to the American way of life is gambling with the future of the United States by failing to safeguard funds for life and living," he warned.

The N.F.M.C., because of its influence and numerical strength is in a strategic position to stimulate a better musical acquaintance with Latin-America, Mme. Irma Labastille told the delegates at the International Music Relations luncheon on Friday. One of the best ways to accomplish this, she said, would be to foster acquaintance with Latin-American music, particularly large form works, so that people in this country will not think that the music of Latin America is confined almost exclusively to the rhumba and samba.

Discussion Groups

Participating in a following discussion panel, Antal Dorati, conductor of the Dallas Symphony; Dr. Hans David, Professor of Musicology at Southern Methodist University, and Dr. Daniel Sternberg, Dean of the School of Music, Baylor University, born respectively in Hungary, Germany and Poland, and Mme. Maria Luisa Escobar, official delegate from Venezuela, agreed that to assume that the spiritualizing force of music

Draws Throng to Dallas

alone could be the instrumentality for bringing about world harmony was an illusion, but that to help rebuild the musical life of war devastated countries as the Federation is by shipments of music material, was a step in the right direction.

"The deglamorization of concert and opera careers" was named by Dr. Alton O'Steen of the University of Alabama as one of the three major steps which the National Federation might take towards contributing to America's musical maturity. He spoke on Saturday-Junior Day. To do this would contribute to a decentralization of the country's musical life, which was all important, he said. Dr. O'Steen also urged that the Federation stimulate the growth of more professional and semi-professional musical groups throughout the country, with major emphasis upon orchestras, opera companies and chamber music organizations. He also said the Federation could function as a major force in prompting rapid development of a large base for amateur musical performance, through public school programs in every community, programs geared to the needs of the general music consumer and amateur performer, as well as training community recreational workers in music.

In a discussion panel on "Music as a Builder of Youth" in which Dr. O'Steen was one of the participants, it was agreed that a child might learn to react as happily and effectively to the conductor's baton as to a coach's whistle. It all depended upon the attitudes which adults took in shaping the child's first approach to music. "Get the children out of the juke box and funnies stage of development and they will want better things" was another admonition.

Speaking as a last-minute substitute for Dean William E. Doty of the University of Texas, who had been called to South America, Dr. Archie Jones, also of the University faculty, stressed the importance of the Federation's giving service to the individual member in the actual promotion of music. He warned against being merely a clearing house for statistics on all types of musical activity, and said that the goal of the organization should be "more and better music for the community at large."

Young Artists' Auditions

John Rosenfield, famed music critic of the Dallas News, told the Young Artist competitors in the semi-final auditions at a dinner the first night of the Convention, that often the greatest gain in a competition of the kind comes to the loser. "Young artists need failure, the blows to their egos which will shape and refine their art," he said. "If these blows knock them down, never to rise again, then nature has asserted its process of elimination. The people who make our music," he concluded, "must be those who have survived everything, including auditions."

Much of the interest of the convention centered in the Young Artist Auditions, restored to the convention schedule after an absence of five years. Before nationally eminent judges, 19 contestants appeared, eight of whom were vocalists, six pianists, and three organists, with two competitors only in the violin classification. In semi-finals voice contestants were reduced to three, piano contestants to two, and violin and organ contestants to one each. Competing against the standards of readiness for a concert career, two emerged triumphant, Jean Geis, 23-year-old pianist of Cincinnati, now studying with Rosina Lhevinne in New York, and William Watkins, 27-year-old organist of Washington, D. C. Doris Adams Hunn of Des Moines, Iowa, conducted the auditions, held in McFarlin Auditorium at Southern Methodist University. Mrs. Royden J. Keith presented the $1,000 checks. In addition to cash awards, one of the winners will appear as soloist with the Dallas Symphony during the 1949-50 season, and one will appear as soloist on the NBC network with a symphony orchestra. Whether it will be pianist or organist has not been decided.

Former Winners Heard

While a considerable amount of time at the convention was given over to transaction of business and hearing of reports, as always with these Biennial events, it was "accent on music" from start to finish. Three former Young Artist winners, Carroll Glenn, who won the violin award in 1941 at Los Angeles; Ida Krehm, piano winner in 1937 at Indianapolis, and Eunice Podis, who won the piano award in New York, were among the major artists received with cordiality at the convention. Miss Podis shared a program Wednesday evening at Fair Park Auditorium with massed choruses directed by R. H. Kendrick of Seattle Pacific College in Washington, presenting selections from Bach, Beethoven, Brahms and Chopin with a beauty of tone and wealth of interpretive gift. The choruses upheld their part of the program nobly. Miss Krehm was exceptionally happy in her program Thursday afternoon following the Bluebonnet Luncheon, when she offered the Vivaldi-Bach Concerto Grosso in D minor, a group of Chopin, and appropriately for a concert in a border state, two Latin-American selections, Vianna's Corta Jaca and selections from Ginastera's Doce Preludios Americanos.

A Vivaldi Premiere

Saturday evening at Fair Park Auditorium, appearing in joint recital with Texas' own Mack Harrell, Miss Glenn made musical history by presenting the American premiere of Vivaldi's Concerto in D minor. Works by Bach, Ravel, and Saint-Saens as well as modern American composers and a wealth of encores completed her program. Mr. Harrell also was obliged to respond to many encores in a program that ranged from Mozart and Schubert to David Guion, and which revealed him not only as a classic and romantic singer par excellence, but as an inimitable interpreter of the songs of his native Texas.

Other musical treats of the week included the recital program of the duo-piano team of Vronsky and Babin on Monday evening, the recital of Polyna Stoska, Metropolitan Opera soprano, on Tuesday evening, the concert of music of the Middle Ages given by the Vielle Trio on Friday afternoon. A climax to all the musical events was the superb concert of the Dallas Symphony, April 1, at Fair Park Auditorium, when William Schuman's Symphony No. 6, commissioned by the Dallas Symphony, was repeated with the composer in attendance, and a chorus of 400 school children with Gabor Corelli as soloist joined the orchestra in a soul-stirring performance of Kodaly's "Psalmus Hungaricus." Antal Dorati conducted magnificently.

Artists and Ensembles

The Vronsky and Babin program was presented at Fair Park Auditorium after the formal opening of the convention, the Parade of States, and official greetings. It included Rachmaninoff, Busoni, Tchaikovsky and several other composers, as well as some of Mr. Babin's own works, and found the audience loud in praise of the smoothness of their duo performance. Miss Stoska whose beauty of voice enthused her audience was heard in a program ranging from Handel and Haydn to David Guion, Walter Bransen and Edwin McArthur, embracing opera, lieder and folksongs, all given with a lyrically lovely quality, an effortless ease and a capacity for dramatic interpretation. A special feature of Miss Stoska's program was her presentation—for the second time on any stage—of a new song by Howard Fenton and Gene Bone, entitled "Prayer of a Waiting World" and dedicated to the ideal of "peace for all time." This was movingly sung and was so greatly in keeping with the theme of the convention that it deeply impressed a large audience.

The Vielle Trio, Beatrice Dohme, Franz Siedersbeck and Werner Landshoff, with DuBose Robertson, tenor, assisting, gave a program unique in this country, playing upon reduplications of *vielles*, ancient instruments which preceded the violin, with charm and delicacy.

Besides programs by seasoned artists, there were many choral events of exceptional brilliance and offerings by younger artists which reached a high professional standard. Among these was the recital on Tuesday afternoon by Donald Gramm, young bass-baritone of Milwaukee and Chicago, first winner of the Paul Lavalle award. That his voice has unusual quality and that in stage presence, too, he has a major asset, was generally agreed. Another Federation winner whose appearance was highly successful was Roy V. Bogas, 15, 1948 winner of the Edgar Stillman Kelly Scholarship, heard on Junior Day, in works of Scarlatti, Beethoven, Debussy and a composition of his own which showed that his creative talent kept pace with his performing gift.

There were young performers too numerous to mention and throughout the week talented Texans entertained with many fine programs. In addition a score of choruses, several of which had traveled 2,000 to 3,000 miles to attend, gave programs of exceptional merit, some among the high points of the convention.

Reports Indicate Progress

As for reports, they showed a year of profitable activity. Membership is the highest in the Federation's history, with a total of 1,871 clubs added during the biennium, and a total membership of 5,219 groups. 43 new church choirs have been federated, showing substantial growth in this field. Juvenile composers from 31 states sent in manuscripts in the Junior composition contests and 12 won superior rating. Three hundred and 77 young musicians participated in Student Musicians Contests. More performances of American compositions this year than ever before were reported by the American Music Department, which gave major credit for this increased stimulus to the National Federation. In a rapidly expanding program of International Music Relations the Federation has secured approximately 30,000 pieces of really fine music from clubs and members for shipment overseas, with a total minimum valuation of between $40,000 and $50,000; has contributed electromagnets for the rebuilding of two of the great organs of Europe, sent instruments, replacement parts and music in large quantities to occupied and unoccupied areas in Europe and the Far East, raised $1,700 towards the purchase of a concert grand piano for the Athens Symphony Orchestra and started a program whereby conservatories and music departments of colleges in the United States will "adopt" conservatories abroad and help them rebuild their shattered musical life.

Endorsements and Other Projects

Meeting in executive session during the convention the State and District Presidents Council, presided over by Mrs. Charles H. Pascoe, endorsed the various projects referred to and the Hymn of the Month program of the Federation, and also recommended extension to other states of an American Composers Letter Competition originating in the District of Columbia, through which contact is maintained between young students and the Federation's major composers, the purpose being to make the younger generation American-Composer-conscious.

The Federation awarded what will presumably be the first of a number of special citations to the Standard Oil Company of California for its "distinguished musical service in broadcasting educational programs in dramatic form in Great Masters of Music for the Schools of California."

Strong resolutions in support of American music; in continuing support of the Hymn of the Month project which has brought one great hymn to the attention of the American public each month during the past year; in endorsement of the Federation's International Music Relations program; and in support of the move to secure the appointment of Music Supervisors in all states, and the allowance of academic credits for music study in the public schools were passed at the closing session. The Convention also passed a strong resolution urging the repeal of the excise tax on musical instruments.

Directors at large chosen at Dallas were: Mrs. A. A. Coult, Nashville, Tenn.; Mrs. R. A. Herbruck, Dayton, O.; Mary Howe, Washington, D. C.; Doris Adams Hunn, Des Moines, Ia.; Mrs. John Alexander Jardine, Fargo, N. D.; Mrs. Royden J. Keith, Chicago; Mrs. Clair McTurnan, Indianapolis; Mrs. John McClure Chase, New York City; Dr. Hazel Nohavec Morgan, Cleveland; Mrs. Charles H. Pascoe, Tucson, Ariz.; Mrs. Edwin C. Thompson, Madison, Wis.; Mrs. R. E. Wendland, Temple, Tex.; Mrs. Eli Weston, Boise, Ida.

State Representatives elected to the Board of Directors were: Mrs. J. A. Alexander, Florence, Ala.; Mrs. S. G. Dowell, Douglas, Ariz.; Mrs. E. H. Houston, Benton, Ark.; Mrs. Clara Tatley, Los Angeles; Mrs. William P. Turner, Denver; Mrs. Willis Lyman, Stamford, Conn.; Marie A. Hurley, Washington, D. C.; Mrs. Florence Hastings, Wilmington, Del.; Mrs. R. W. Roberts, St. Petersburg, Fla.; Martha Galt, Canton, Ga.; Mrs. Ralph J. Comstock, Pocatello, Ida.; Mrs. Charles A. Pardee, Chicago; Mrs. Frank W. Cregor, Indianapolis; Mrs. H. O. Green, Spencer, Ia.; Mrs. Frank Freeto, Pittsburg, Kan.; Mrs. James A. Kennedy, Louisville, Ky.; Mrs. W. Carruth Jones, Baton Rouge, La.; Mrs. Guy P. Gannett, Portland, Me.; Mrs. G. Franklin Onion, Baltimore, Md.; Mrs. Russell Taylor Hatch, Melrose, Mass.; Mrs. Fredrik Marin, East Lansing, Mich.; Mrs. O. R. Hamilton, Duluth, Minn.; Mrs. F. L. Dickson, Mount Olive, Miss.; Mrs. Tyree C. Newbill, Kansas City, Mo.; Mrs. Roger Gleason, Omaha, Nebr.; Mrs. Lewis J. Howell, Camden, N. J., and Philadelphia; Mrs. Earl C. Montgomery, Albuquerque, N. M.; Mrs. Vera Bull Hull, New York; Mrs. Maurice Honigman, Gastonia, N. C.; Mrs. B. H. Kroeze, Jamestown, N. D.; Mrs. Gaillard B. Fuller, Loudonville, O.; Mrs. O. G. Graalman, O'Keene, Okla.; Mrs. Charles Gale, Sherwood, Ore.; Mrs. C. Arthur Bullock, Canton, Pa.; Mrs. Ada Holding Miller, Providence, R. I.; Mrs. John H. Bateman, Greenville, S. C.; Mrs. E. H. Sexauer, Brookings, S. D.; Mrs. James C. Goodrich, Fayetteville, Tenn.; Mrs. Few Brewster, Austin, Tex.; Mrs. Frank A. Johnson, Salt Lake City; Mrs. W. E. Franklin, Portsmouth, Va.; Mrs. Helen Crowe Snelling, Seattle, Wash.; Mrs. Brooks B. Evans, Charleston, W. Va.; Mrs. R. A. Dougan, Beloit, Wis.; Mrs. Sam M. Thompson, Cheyenne, Wyo.

Mrs. Hazel Post Gillette of Fort Worth, Texas, by virtue of her appointment as National Student Advisor automatically became a member of the Board.

New Officers' List

The following officers were unanimously elected by the new Board of Directors:

President, Mrs. Royden J. Keith, Chicago; Vice-President, Mrs. Ada Holding Miller, Providence, R. I.; Recording Secretary, Mrs. C. Arthur Bullock, Canton, Pa.; Treasurer, Mrs. Fredrik Marin, East Lansing, Mich.; Chairman of the State and District Presidents' Council, Mrs. Charles H. Pascoe of Tucson, Ariz.; Vice-President Northeastern Region, Mrs. R. A. Herbruck, Dayton, O.; Vice-President Southeastern Region, Mrs. A. A. Coult, Nashville, Tenn.; Vice-President Central Region, Mrs. Ronald A. Dougan, Beloit, Wis.; Vice-President Western Region, Mrs. Ralph J. Comstock, Pocatello, Ida.; National Student Adviser, Mrs. Hazel Gillette, Forth Worth, Tex.; National Junior Counselor, Mrs. J. A. Alexander, Florence, Ala.; Historian, Mrs. Edwin C. Thompson, Madison, Wis.

Music as an aid to religion and harmonious living, and as builder of youth stressed in week's sessions. International Music Relations program reports gains. Young artist winners chosen and officers elected for next biennium.

LONDON GAY IN SPRING

British Capital Host to Artists from Many Lands

By ARTHUR NOTCUTT

London

Two distinguished British composers shared the direction of the London Symphony Orchestra at the Albert Hall at the second of its concerts this year. They were William Walton and Vaughan Williams, both admirable interpreters of their own works. Walton took charge of the first part, which included his clever overture Scapino—brilliantly scored and highly effective—and the Concerto for Violin and Orchestra. The latter was played by Frederick Riddle, especially identified with this work, which he has played in many parts of the world. It is one of Walton's finest achievements with an architectural design significant in character, style and quality.

The second part was devoted entirely to the "London" Symphony, one of Vaughan Williams' early works, and subsequently revised. The veteran composer is held in the highest affection, and any performance of his major works under his conductorship brings out the finest qualities. This is always so in this particular symphony, which was obviously written from the heart and as American audiences are well aware, gives a picture of London revealing in its poetry and grandeur.

Operatic Returnees

The American soprano Doris Doree, returned to England after her tour in the States, made her reappearance at Covent Garden as Aida. Her voice has an added richness and she sang with delightful ease and assurance. It was evident that she did not do herself full justice when she first sang this rôle here a few weeks ago. She is to sing in the "Ring," due for production about the middle of May (the first complete cycle in England for ten years).

Another outstanding achievement was the Amonasro of Marko Rothmüller; in addition to his magnificent voice, he interprets the role with dramatic intensity compelling in its power. His guest appearances here are all too few; it is to be hoped he will appear more frequently in the future. The other roles were in the same hands as before and the choral singing, as always, was first rate. Reginald Goodall conducted.

Carmen with Changes

Sadler's Wells have revived Carmen in an entirely new production by Tyrone Guthrie, whose production of Traviata at Covent Garden last year was one of the artistic lights of the opera season. This Carmen contained many new and original features.

It would take far more space than is available here to describe all these. It must be kept in mind that Sadler's Wells has only a small stage and comparatively limited resources. For this reason, the boys' chorus in the first act was omitted and there was no attempt at the usual bull fight procession with horses, etc., in the final scene. This was set in Escamillo's dressing room in the amphitheatre—with a balcony which overlooked the approach to the arena—from which the procession could be imagined without being actually seen.

In both the first and last acts a typical Spanish atmosphere was created—hot sunshine and the vivid costuming of the chorus; the gipsy girls were somewhat overpowering in the quarrel scene and to some extent overshadowed Carmen herself. Micaela is invariably interpreted as a blue-eyed, flaxen-haired damsel, but this producer has other ideas and she is depicted as a typical Sevillian girl of humble station, suitably dressed. Then Escamillo, instead of making his entry to Lillas Pastia's tavern in the usual Toreador costume (this is reserved for the final act), appears in a flamboyant civilian suit with a white bowler hat. Presumably bull fighters have spare time for amusement like other folk and what could be more natural than that for an evening at the tavern, he should appear garbed in this manner which would assuredly attract the local girls?

Cast of Variable Merits

The Sadler's Wells company does not possess a "real" Carmen, and the part was allotted to Anna Pollak, whose voice, good though it is, has not the true mezzo quality and lacks sensuousness; neither is she sufficiently temperamental and there was little of the "spitfire." She is an intelligent artist and avoided many of the conventionalities associated with the role: her death scene was superbly effective. James Johnston is perhaps the best British (he is really Irish) tenor on the operatic stage today and was one of the most convincing Josés heard in London for many years. He sang the Flower Song with fine lyricism, and in the last two acts worked up to the climax with superb power. Minnia Bower was the Micaela, and sang with intelligence and much charm. As Escamillo, Roderick Jones was convincing in the dramatic portions, but his voice lacks an ideal legato style and in consequence several passages which offer scope for cantabile singing were unnecessarily rough. The smaller parts were all admirably done, and the ensemble was extraordinarily good for a first night performance.

Incidentally, the third and fourth acts were played with only a short pause, instead of the usual break—a great improvement. Settings and costumes were by Reginald Woolley. The opera was excellently conducted by Michael Mudie, whose tempi were quite correctly on the brisk side.

Orchestra and Chorus

One of the Royal Philharmonic Society's concerts was conducted by Basil Cameron, the main orchestral works being Elgar"s Froissart Overture, rarely heard, and Sibelius' Second Symphony, now done almost too frequently. The soloist was Moura Lympany, engaged for this series for the second year, a rare honor, as there are only eight concerts each season. She played the Beethoven G Major Concerto and her interpretation brought out the essence of the beauties of the music: her playing of the second movement in particular was exquisite and touched greatness.

The Bach Choir does not by any means confine its efforts to this composer and on the occasion of a recent concert gave a double bill consisting of Walton's Belshazzar's Feast and the Mozart Requiem. In the former the chorus lacked body and dramatic power but were on more familiar ground in the Mozart which was sung with deep feeling and reverence, Dr. Jacques, the conductor, is also an excellent choir trainer and obtained some lovely choral effects.

The soloists were Field-Hyde, Grace Bodey, Alfred Hepworth, and Dennis Noble, but the majority of these voices were on the small side, considering the size of the hall. The last-named is best suited in the dramatic effects of Belshazzar: his voice does not now possess the lyrical qualities of some years ago.

A Few Recitals

Of the numerous recitals that have taken place, a few should be especially mentioned. Pierre Bernac and Francois Poulenc have returned from their American trip and delighted their admirers in the first performance of the latter's Calligrammes, which contains some extremely clever music. In addition to his qualities as an interpreter of French songs, Bernac is also a lieder singer of note: his Schubert was finely sung.

Michal Hambourg, after a very successful South African tour, gave a delightful recital at Wigmore Hall. She is a sincere artist, with technical ability of a high order, which she displayed to full advantage in the two main works in her program, Bach's Italian Concerto and Beethoven's A Major Sonata.

Irmgaard Seefried is a shining example of song interpretation. Her voice is admirably suited to the small Wigmore Hall. Her program comprised Schubert, Moussorgsky and Hugo Wolf, each interpreted in a style as near perfection as can be imagined. Those who have only heard her as Susanna and Fiordiligi at Covent Garden can have little idea of the real extent of her genius. The superb accompanist was Gerald Moore.

IRMGAARD SEEFRIED,

soprano of the Vienna State Opera, who has made successful guest appearances at Covent Garden

Another visitor, Suzanne Danco, Belgian soprano, charmed us in her interpretations of three Duparc songs, of which she is a delightful exponent, at the public concert of chamber music given by the B.B.C. at Broadcasting House.

Raymond Cohen is a violinist of much promise and is to be commended for reviving the early Strauss Sonata, which contains much romantic music and is worthy of more frequent performance.

A young tenor, Dennis Stephenson, who made his début at Covent Garden in Fidelio a few weeks ago, showed at his recital that he has the true Italian *bel canto* style: he may develop into an opera singer of real distinction.

A recital for two pianos by Ilona Kabos and Newton Wood included works by Hindemith, Stravinsky and Bartok (which also contains parts for two percussion instruments). Both pianists excel in music of the ultra-modern school.

Anthony Pini, one of England's finest cellists, introduced Rawsthorne's Cello Concerto at Wigmore Hall: this is in a single movement and gives brilliant opportunities for the soloist in its contrasting moods.

Marina de Gabarain, Spanish mezzo, appeared with considerable success at a song and piano recital in which she shared honors with George Rogers, British pianist, who is at his best in French music. The singer is a sensitive and romantic interpreter of songs, and recently sang Carmen with the Carl Rosa Opera Company.

The reorganized Philharmonia Quartet played the Beethoven E flat, op. 127, the Walton A minor and the Schubert D minor at Chelsea Town Hall. As individuals they are fine technicians and will form a first-class quartet after longer experience.

Busoni Concerto Revived

The Chelsea Symphony Orchestra, conducted by Norman del Mar, revived the Piano Concerto in C major by Busoni. This colossal work in five movements is not likely to be played frequently. Written in 1903-4, it is full of bombast, of prodigious length (lasting nearly one hour and a quarter) and presents incredible difficulties to the soloist, bravely tackled by young pianist Mewton Wood.

The City of Birmingham Orchestra recently came to town. It has been conducted for the last few years by George Weldon, an exceptionally gifted conductor, who should have a fine future. He is to be commended for choosing as the principal item Elgar's First Symphony, one of the most difficult works to interpret in the orchestral repertoire. The orchestra itself is excellent in all departments, though an occasional roughness in the brass section was apparent in *forte* passages.

Wozzeck in Concert Form

Alban Berg's opera Wozzeck has never been played on the London stage; it was given in concert form by the B.B.C. in 1934 and after fifteen years has had another performance. It is quite unsuited to the huge spaces of the Albert Hall, but this is the only hall capable of accommodating the vast orchestra needed. Its complex problems were solved by Boult with compelling dramatic power. In the title role Heinrich Nillius showed that he was a splendid operatic artist and even in concert form was able to portray the downtrodden, pathetic weakling. Suzanne Danco was Marie, and her fine voice—capable of every variety of inflection—enabled her to present this pitiable character with fidelity, especially in the scene of remorse opening the third act. Franz Vroons as Andres (Wozzeck's friend) and Ottokar Kraus as the Doctor gave extremely clever embodiments of their respective roles.

Back from Wars

Many young pianists' careers have been seriously interfered with by the war. Among others this applies to Ronald Smith, who gave his first Wigmore Hall recital. He is an ex-student of the Royal Academy of Music and has played at the Promenade Concerts and National Gallery Concerts and two years ago obtained the Medal and Diploma of the Concours Internationale at Geneva. He was heard in a testing program of Bach, Mozart and Beethoven and other works, and in the "Appassionata" Sonata revealed talent of a high order.

Two concerts by the London Symphony were of more than ordinary interest. One was conducted by Royalton Kisch, who displays considerable facility in interpretation, but should adopt a less energetic style. In addition to the Fingal's Cave Overture and Prince Igor dances, he accompanied Iso Ellinson admirably in the Second Rachmaninoff Concerto. Ellinson has a powerful technique, fine craftsmanship and a delightfully easy poise in his playing. The other was a Sibelius concert, consisting of the Symphonies No. 5 and No. 2 and the Violin Concerto, of which Ida Haendel gave a sensitive and romantic reading. It was said that she had left a sick bed to fulfill this engagement, but her playing showed no traces of it. Sargent was the conductor and obtained splendid response from the orchestra, which has returned to its pre-war standard.

Britain to Commission Operas

The Arts Council of Great Britain have given notice of their intention to commission a number of full-length operas in connection with the British Festival of 1951, and state that any who really satisfy the panel of judges will receive an award of $1,200. The Council state that public performance cannot be guaranteed, but with opera now receiving some subsidy in England, the chances are far greater and should be an inspiration to our young composers. Among British operas that have not had the recognition they deserve is Sir Charles Villiers Stanford's Much Ado about Nothing, which had exactly two performances at Covent Garden in the early part of the century and was also played in Germany. Apart from a production at one of the Colleges it has not until recently been heard since. It has just been revived by a company of amateurs at Oxford University—an enterprising effort.

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RADIO AND TELEVISION By WILLIAM A. TAYLOR

Listeners, Unite to Stop Decline Of Serious Music on the Air!

Radio audiences, who enjoy serious and semi-classical music programs are discouragingly inarticulate in making known to executives what they like and do not like to hear. If the cultural standards of good music are to be maintained to the extent such programs rightfully deserve, it is high time that this large group is made aware of the present decline of good music on the air, and organize to do something definite about it.

Radio and television are painfully subservient to Hooper and other ratings, which endeavor to prove by a system of "sampling" by means of calling up telephone subscribers in many cases and asking them to which program they are listening; and what is the drawing power of various hours. The "fan" letter in higher echelons of radio is also regarded with almost sanctified esteem.

For this reason, it is squarely up to musical enthusiasts—particularly at this time—to rally to the support of good music on the radio, which has recently been undergoing an undeserved drubbing. This they must do in a practical way by writing to the networks demanding more of it, and patronizing the products of the sponsors of good music. Clearly the time was never more ripe, when something definite should be instigated to alleviate this situation, if the best music is not to be pared down to miniscule proportions.

Music on the radio there will always be, but the standard symphony and concert works—as well as interesting new compositions—have been treated all too brusquely the past season.

While there are still many fine programs to be heard on the networks and independent stations, in comparison to the era before World War II and the immediate post-war period, such broadcasts have been drastically reduced. Many established music series of high intrinsic worth, musically, have been sent into limbo.

What's Behind the Decline?

This condition is not a passing phase due to post-war adjustment; the drop in audience ratings has been gradually taking place for the last five years. Research organizations, on whom the networks and sponsors depend, have given no specific answers as to the reasons for the decline, other than stating that the great majority of radio listeners do not seem to want serious music programs most of the time or very much of the time. At least, not so strongly as they desire comedians (in this connection, some of the musical guests "ham" quite as broadly when dictated by the inspired writers of scripts) or the eternal quiz programs, or rich bonanzas in free household furnishings, trips South and even reducing treatments. From a superficial survey of current radio fare, the prevalence of ballyhooed "give away" programs, "soap-operas," etc., it could be assumed that the past year or so has indicated a greater downward cultural trend than in previous years.

In a country of nearly 150 millions, the regular radio listeners have been estimated as perhaps 30 millions. Of these, the number who respond to "cultural" programs is set very low as compared to the great mass of the people, many of whom have perhaps never heard a real symphony orchestra, an opera, or even seen a play. (On the other side, there is the argument that if they had more chance to experience these delights, they might become enthusiasts.)

It is our belief, too, that the estimate of potential listeners is set entirely too low. There are doubtless many more who would respond to light classics if given more opportunities. Perhaps it is easier to attract the attention of a vast audience by such mundane matters as tobacco- or hog-hollering, or by absurd stunts, but it pays, too, to build up the finer perceptions, as so many good programs of the past did.

Sustaining Time Has Shrunk

There are certain conditions which to some extent can account for radio's waning interest in serious music. One of them is that before World War II there was considerably more free sustaining time, and the major networks used their orchestras as a basis for building fine music programs. During and since the war there has been infinitely less free sustaining time.

This situation, combined with the commercial pressure of present-day conditions, has with some exceptions almost obliterated finer music programs. CBS, for instance, now uses its excellent symphony orchestra for no classical music. NBC continues the NBC Symphony Orchestra series as a sustaining feature at an enormous yearly cost, and also carries at its own expense the "Orchestras of the Nation" series. ABC uses its orchestra for dramatic and "pop" programs at a considerable loss. Mutual carries both the Chicago Theatre of the Air and the Los Angeles Symphony for Youth concerts as sustaining features, as does WOR with the Sylvan Levin Opera Concerts.

Another negative condition is that good music on the air, just as the theatre and opera, has a specialized audience. For this reason sponsors, who look for sales in the millions, cannot expect a widespread "draw" for products from musical programs. Generally speaking, a music-lover is a selective buyer of products, while large sales are achieved by reiteration to the non-selective buyer. Except for programs built around radio "name" personalities, "live" symphony orchestra or opera performances are far too expensive at present to bring financial profit in return. Therefore, this type of program is generally bought by a large institution or manufacturing company, and can only be written off as "good will" or prestige building. Until two years ago, it was possible legitimately to assign the expense of such a program to taxes. The change in the tax laws partly explains the smaller number of musical programs.

Musicians' Rates "Upped"

Still another serious obstacle in broadcasting serious music is the sharp increase in musicians' rates which has been put in force by the American Federation of Musicians, and the increase in singers' rates established by the American Federation of Radio Artists. The radio industry in accepting their renewal contracts with the unions, has further tended to an economy drive in the production of good music presentations. Both the networks and the sponsors are now inclined to engage fewer musicians and solo singers (mainly substituting choruses) than before the increased rates were agreed upon.

Competition for Listeners

Another contributing factor in the curtailment of good music programs is undoubtedly in part the current drastic competition between the major networks, who are fiercely battling for the acquisition of programs attracting the largest potential audience. In this ruthless race, good music programs, which have always drawn comparatively low audience ratings, have little chance to survive. Furthermore, there is reason to believe that the networks in recent months have felt freer to abandon their policy of offering serious music programs to the small, but significant minority of music listeners. It is equally possible that they have less fear at present of interference or investigation by the Federal Communications Commission, or of eventual government control of radio, which in the past caused periodic use of sustaining programs.

The entire problem boils down, then, to what the networks and sponsors believe the *greatest number of listeners want to hear most of the time.* As past experience has proven beyond a doubt to those in charge of radio serious music presentations, the unknown numbers of listeners to this type of program are usually completely apathetic in expressing what they want and do not want to hear. It is high time that this segment of radio audiences, though small, should make known to radio executives their appreciation of the programs they like, as well as the music they want to hear. Audience reaction and appeal are the only yardsticks on which programs are rated. Without question, the present problem puts it squarely up to lovers of good music to become articulate. In spite of the many other deterring factors, such a move would aid enormously in maintaining these programs on the scale on which they should be presented.

HERMAN NEUMAN will tour Scandinavia. (Photo by Leo Heffernan.)

Toscanini Presents Aida

Arturo Toscanini directed the NBC Symphony Orchestra on two successive Saturdays evenings in Verdi's Aida. Acts I and II were broadcast on March 26, and Acts III and IV on April 2. Extended beyond the usual hour period allotted to the programs, the performances were both broadcast and televised. With an augmented orchestra, eight soloists, and a mixed chorus trained by Robert Shaw, it was the fifth complete opera in concert form which Toscanini has conducted with the ensemble.

The presentations were impressive events musically, in which the perennially youthful maestro discovered and projected new beauty and musical values in a score all too familiar to opera lovers, and notable for the precision, integration, and vitality which brought new life to the work.

In comparison with Toscanini's previous operatic broadcasts, Aida seemed considerably less adaptable to concertized radio form, losing in all-over dramatic force and atmosphere without the background of scenic investiture. In Acts I and II, the glowing quality of the orchestral and chorus performances dominated the broadcast, overshadowing the dramatic potency of the vocalists. The last two acts were considerably more effective than the previous Saturday's presentation, affording the singers more opportunity to share the spot-light.

Heading the excellent cast, Herva Nelli gave a moving performance, singing Aida with much greater authority and conviction than in her appearance last season in the Otello broadcast. In Acts II and III her voice was variable and less inspired, although her Patria Mia was vocally impressive and appealing. Richard Tucker, as Rhadames, was easily the star of both broadcasts, both in distinguished singing and expressiveness. Eva Gustavson, the Swedish contralto, who made her American debut as Amneris; Teresa Stitch Randall, the Priestess; Giuseppe Valdengo, Amonasro; Norman Scott, Ramfis; Denis Harbour, the King; and Virginio Assandri, as the Messenger, all contributed performances on a level with the prevailing high musical standard of the production.

Perhaps at this period in television evolution, too great a perfection is expected from this magic medium, especially in music broadcasts. Nevertheless, the telecast reproduction fell far short of the "live" performance underway in Studio 8-H, Radio City. Grouped in a semi-circle around the conductor, the camera picked up each singer as he or she performed, with less concentration on Toscanini and the orchestra. This created a somewhat monotonous effect in the long broadcasts, when the lack of acting and costumes obviated a more colorful and dramatic atmosphere. Photogenically, Toscanini came off best, while the singers, due to poor make-up or none at all, in the projection of Acts I and II, were scarcely telecast in the most flattering guise. In the April 2 telecast, because of more brilliant lighting, they fared better in appearance. But, for those who never have the opportunity of hearing and seeing the broadcasts in the studio, the televised performances were a boon. Without doubt in the near future the medium will overcome the broadcasting deficiencies which now exist.

Neuman to Make Musical Tour of Scandinavia

Herman Neuman, musical supervisor of New York's Municipal Broadcasting System since its founding on July 8, 1924, will embark April 22 on a ten weeks' tour of the Scandinavian countries. In Copenhagen, he will direct the Danish State Broadcasting Company Orchestra in concert the middle of May. The following week, he will direct the Radiojanst, the Swedish State Radio ensemble in Stockholm, and on May 31, will be in Helsinki, Finland, returning to direct the Norway Broadcasting Company's Orchestra in Oslo on June 15. In each of these capitals, he will conduct an all-American program, with music by Chadwick, MacDowell, Virgil Thomson, Norman Dello Joio, Lukas Foss, Julia Smith and others. He will also make a study and survey of European broadcasting techniques.

"Music of Today" New ABC Series

Music of Today (ABC-WJZ, Suns., 7:00 to 7:30 p.m., EST) had its initial broadcast over the ABC network on April 3. Presented by the American Federation of Musicians, the series will feature contemporary chamber music, with programs of outstanding works in this field, and will include introductions by Igor Stravinsky, Aaron Copland, Ernst Toch and Arnold Schoenberg.

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AT THE ANNUAL DINNER OF THE NYSTA, AT THE HENRY HUDSON HOTEL, MARCH 15.

SILHOUETTES By MARY CRAIG

NYSTA Annual Dinner Brings Discourses and Diversions

The annual dinner of the New York Singing Teachers Association took place on March 15 in the Tudor Room of the Henry Hudson Hotel. Several pre-dinner cocktail parties got the evening off to a bright start, a spirit reaffirmed by the later excellent program. Everyone, including teachers with their pupil-guests, speakers, honor guests and associate members, seemed to be having a wonderful time, this being the rule at NYSTA parties.

At the dais-table were Lawrence Tibbett and Martha Lipton of the Metropolitan Opera; Mr. and Mrs. Vernon Hammond of Philadelphia (Mr. Hammond being the Director of the Academy of Vocal Arts and of the American Opera Company); Alexander Kipnis, operatic baritone, and his beautiful wife; vivacious Maggie Teyte; Dr. Herbert Graf, eminent stage director, and Mrs. Graf; Sigmund Spaeth, critic, commentator, "song-detective" and (this night) singer-at-large; Edward Harris, president, and Mrs. Harris; Suzy Morris, prima donna of the New York City Opera with George Morris, noted American painter; and Maestro Wilfred Pelletier, conductor of the "Met" Auditions of the Air. On the honor guest list were Mr. and Mrs. Martial Singher, Mr. and Mrs. Herbert Janssen, both gentlemen leading baritones of the Metropolitan, Lazslo Halasz, director, New York City Opera; F. P. Adams, radio personality; Rose Bampton, "Met" soprano.

Some Addresses

The serious address of the program was delivered by Dr. Graf, who chose as his theme opera problems, the making of a real plan for distribution and performance of that art in America, the need for singer opportunities and the qualifications of aspirants to the lyric stage. He was heard with concentrated attention and received an ovation.

As second speaker, Dr. Spaeth took the floor with a challenge. He "dared" the teachers of singing to diagnose his voice and to tell him why he was not singing at the Metropolitan! He then proceeded to give an entertaining and informative lecture on American popular song literature, demonstrating several rare old ditties at the piano and with the before-mentioned voice. That the "Gay 'Nineties" were far from gay, many of us have often suspected. Dr. Spaeth pulled out the tremolo stops with his examples of the ludicrous sadness of that sentimental epoch. The lateness of the hour and the waiting dance orchestra brought an end to the generous contribution by this gifted exponent of many talents.

The room was then cleared for the teachers who cared to remain, and for the groups of invited pupils who came in after dinner for dancing.

The committee in charge of dinner arrangements and guest list were Vera McIntyre, chairman, Harold Luckstone, vice-chairman, Mary Luckstone, Bernard Taylor, Jean Taylor, Mary Craig, Walter Golde, Carl Gutekunst.

In Answer to New Arrivals' Questions . . .

NYSTA is an organization with a fine record and is a valuable adjunct to the singing life of the city. Inaugurated in 1906, it has a membership of approximately 300 teachers and associates, the latter being in career or allied arts. On the roster are found the names of instructors of high calibre and it possesses a code of ethics and a constitution, which act as a safeguard for the rights and well-being of reputable private teachers. NYSTA is at once an ideal and a practical unit of teaching strength.

Its rules for admission are simple and at the same time severe. And during its long history of musical activity, it is believed, few errors have been made in admittance to membership.

The most famous names in international song are on the guest and speaker list. And despite the serious intention of the group, there is generally present an enlivening sense of humor. Many of these teachers have had notable singing careers of their own.

Carson Lecturing in Newark

Leon Carson, well-known vocal teacher of New York, and past-president of the National Association of Teachers of Singing, is conducting a series of eight lectures under the auspices of the Griffith Foundation in Newark, N. J., on the subject of the Teaching, Singing and Interpretation of Vocal Solo Repertoire. The titles of the course divisions include: 1. The Fundamentals of Song Treatment; 2. The Italian Song, Old and New; 3. The German Lied, Yesterday and Today; 4. The Songs of France; 5. English and American Secular Song; 6. English and American Secular Song; 7. Oratorio and Other Sacred Song Material; 8. The Poet and The Composer.

Eileen Press, artist singer from the Leon Carson Studios, has been engaged for the April 30 Hansel and Gretel performance in the Griffith Foundation Opera series in Newark, N. J. Miss Press was heard in six of the operatic excerpts given during the 1948 summer opera at the Juilliard School of Music. She is contralto soloist at Temple Emanu-El.

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THE DANCE By ROSALYN KROKOVER

New Works by Two Groups

The cooperative group, Theater Dance, Inc., offered new works, new choreographers and several repeats on its March 27 program at the YM-YWHA Dance Center. The choreographers new to this group were Kathleen O'Brien, Pauline Koner and Merle Marsicano. All showed considerable talent. Miss O'Brien's work, called Cindy, was based on various American folk dances set to the tunes aranged by G. Wood. The figurations were inventive and the dances had a wholesome, spirited air. Just dancing for the sake of dancing, with no world-shaking message to deliver. It was indeed pleasant. Mitch Gam, Calvin Holt, Hayden Griffin, Mary Ann Cousins, Maria Makas, and Robert McQuade assisted Miss O'Brien.

Pauline Koner, who is well known around these parts for her solo dancing, offered her first choreographic effort for a group. Selecting K.P.E. Bach's Concerto in D Major for her music, Miss Koner devised a first-rate work for five dancers—Nelle Fisher, Lidija Franklin, Robert Herget, Glen Tetley and herself. The movements were developed intelligently, with a keen perception of corresponding musical values. Doris Humphrey was credited on the program as artistic advisor for this dance, and her influence was generally in evidence.

Merle Marsicano revealed a strong individual idiom in her piece, Dolorosa. Although influenced by the Spanish dance, Miss Marsicano has evolved a personal style, void of cliches, that is warm-blooded and exciting. Her choreography for the four girls—Shirley Brougton, Eda Lioy, Margaret Cuddy and Judith Yanus—was particularly striking. The costumes by Nicolas Marsicano were ingenious and Ada Reif suppled a serviceable original score.

The Hound of Heaven

A rather ambitious work was that by Tony Charmoli, titled The Hound of Heaven. Based on a line from the Francis Thompson poem ("Naught shelters thee, who wilt not shelter Me"), it had a piano and violin score by Lorenzo Fuller, and the lines were read by Pat Bartels and Bob Richley. Ruth Harris danced the central figure, and the group included Bernice Mendelsohn, Tiny Shimp, Ted Canterbury, Jack Konzal, Joseph Milan and Allan Wain. While many of the passages were imaginatively conceived, the work as a whole needs tightening.

Four Concert Etudes, set to the music of J. S. Bach, was the work of Frank Westbrook. Danced by Virginia Conwell, Anne Feris, Harriet Roeder, Bill Bradley and Martin Kraft, the Etudes lacked choreographic interest. This was not one of Mr. Westbrook's better efforts.

The repeats were Alan Banks's Trio and Atty Van Den Berg's Prodigal Daughter. Trio was given an effective performance by Tony Charmoli, Ruth Harris and Doris Ebener. Somewhat reconstructed since the previous showing, it is an original and sensitive work. Its main fault as it stands now is the lengthy pauses between the three episodes. Prodigal Daughter was danced by Nelle Fisher, Betty Lind and Jean Houloose. The quality of performance and the dancers was of a high level throughout the afternoon. When an original score or phonograph was not used, Florence Weber was the able accompanist.

Limon at Ziegfeld

Jose Limon and Company opened a three-day engagement at the Ziegfeld Theater on March 31. For the first evening the program consisted of Bach's Chaconne, Day on Earth (Copland's Sonata), Lament for Ignacio Sanchez Mejias and a first New York performance of Doris Humphrey's Corybantic.

Corybantic was premiered at the American Dance Festival in New London, Conn., last summer. It is another one of those grim, tortuous battles of contemporary mental confusion which strives, but not quite succeeds, in intellectualizing the dance. The three movements were subtitled "maelstrom of panic," "a resurrection" and a "carnival of unreason," and that about tells the story. Jose Limon was the figure around whom the action revolved; Pauline Koner (the guest artist), Letitia Ide, Miriam Pandor and Betty Jones were the other dancers. Simon Sadoff and Robert Cornman, pianists, and Robert Matson and Elden Bailey, percussionists, played the Bartok sonata for two pianos and percussion to which the dance had been set.

Day on Earth was again danced by Limon, Pandor, Ide and Melisa Nicolaides (the latter, incidentally, is growing up), while the Lament had Jo Van Fleet in the part created by Meg Mundy.

La Malinche on Second Night

La Malinche, a work by Limon, received its New York premiere on April 1. It is the story of Malintzin, an Indian princess, who was given to Cortez on his arrival in Mexico. She served his cause so well that he conquered Mexico and she became the great lady, Doña Marina. After her death, popular legend made her repentent spirit lament her treachery, and she returned to Mexico as the wild Malinche to atone for her ancient betrayal. Limon framed the work with a charming, light touch that beautifully set the mood. The center section (which could be made to move at a faster pace) had strength and drama. Koner and Limon were a fascinating couple as La Malinche and El Indio, and the fair-complexioned Lucas Hoving as El Conquistador made a striking contrast. The music, by Norman Lloyd, scored for soprano (Lola Hayes) and trumpet (David Jandorf), was properly effective and very well coordinated with the plan of action.

The other works on the program were the Vivaldi-Bach Concerto in D minor with Limon, Pandor and Jones, The Story of Mankind with Limon and Koner, and the Lament for Ignacio Sanchez Mejias with its usual cast.

This company, which works under the artistic direction of Doris Humphrey, has achieved a very high standard of performance. Every dancer is a finished technician and performer; the lighting by Jean Rosenthal was consistently imaginative, with the exception, perhaps, of Limon's Chaconne, and Simon Sadoff, pianist, handled the musical direction with efficiency.

Janet Collins at "Y"

A fresh talent, new to New York, is that of Janet Collins. Well-known in California, Janet Collins made her official debut in this city at the YM-YWHA Dance Center on April 2. Assisted by two pianists, Raymond Sachse and Florence Weber, and drummer Theodore Benedict, Miss Collins succeeded in winning over her large audience completely. She is not only a gifted dancer and choreographer, but a finished, dynamic performer. Her program ranged from the classics to spirituals and 19th-century New Orleans. The Romanza from Mozart's Eine Kleine Nachtmusik was outstanding for its grace and charm; the Spirituals were strikingly interpreted in a personal modern idiom; and the Creole and Mardi Gras dances of old New Orleans showed a decided flair for comedy. While some phases of Miss Collins' work bears a striking resemblance to that of Carmelita Maracci, she has enough personality of her own to eventually evolve a complete personal style.

Dance News

Iva Kitchell, who gave a New York concert at the YM-YWHA Dance Theater on April 3, will conclude her 1948-49 season of 76 concerts on April 30 with a performance at the Academy of Music in Philadelphia. She has been accompanied by her pianist-composer, Harvey Brown. Miss Kitchell has been re-engaged for three appearances as soloist with the New Orleans Symphony Orchestra during the month of July. Richard Korn, who is writing music for one of her new dances, will again conduct the New Orleans concerts. On Dec. 4, 1949, Miss Kitchell will give her second Carnegie Hall solo concert. . . . Ballet Español Ana Maria will appear at the Ziegfeld during the week of April 24. The three major works to be presented are Three Cornered Hat (costumes and scenery by Dali), El Amor Brujo and Capriccio Español. The orchestra will be under the direction of Alberto Bolet, and Carlos Montoya will play the guitar accompaniments. . . . Aline Berthiaume was the guest artist of the Buffalo Bel Canto Opera Club program at the Carnegie Recital Hall on April 2.

RITA AND ROZZINO gave a program called Spanish Rhythms and Mexican Footbeats, in the series Around the World with Dance and Song, at the American Museum of Natural History on April 7. They also appeared in Carnegie Hall on April 3 and will give their own program at Carnegie Recital Hall on April 30.

Reginald and Gladys Laubin gave their program, Arts and Dances of the First Americans, at the American Museum of Natural History on March 10. . . . Jean Erdman and Company will appear at the High School of Music and Art on April 9. The program is being given as a benefit to raise money for the scholarship fund and is sponsored by the Parents Association. . . . Jean Leon Destiné, Haitian dancer-singer, lecturer, and his troupe of eight are appearing in the New York City Center's production of William Grant Still's opera, Troubled Island. Premiered on March 31, other performances will take place on April 10 and May 1. . . . The Kamin Dance Bookshop and Gallery entertained on March 21 with an autographing party in honor of Anatole Chujoy and the contributors to Chujoy's Dance Encyclopedia. . . . Taji Bey and her Oriental Dance Company gave a private recital on March 19. Assisting Taji Bey were Kharis, Leota, Shahira and Rani.

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Third Students' Symposium Features Concerts and Talks

By JULES WOLFFERS

INTERESTING musical entries, high performance level and intelligent discussion marked the Third Annual Symposium of the International Federation of Music Students, Juilliard Chapter, held at the New England Conservatory. A profusion of music was displayed in seven chamber concerts and an orchestral program. From all this there emerged several encouraging facts—our young students are well taught, they know what they are about, and they display an extraordinary critical thoughtfulness and competence.

The symposium as a whole was a credit to all concerned. It was well-planned and well brought off. If no markedly original creative effort was disclosed it must be remembered that the compositions presented were from students who, after all, could be presumed not yet to have evolved their own ultimate styles. There was some harking back noted—to Fauré, Franck, even Liszt, among others. Contemporary idioms were, however, most in evidence, and the choice of models in the majority of cases did credit to the taste of the students.

No simple conclusions can be reached from the over-all impression the concerts left. One noted that the use of dissonant counterpoint as a valid structural procedure is no longer seriously questioned. Unusual combinations of instruments also are accepted quite calmly. Just where this leaves the standard chamber ensembles is a question. The practicality of writing for such groups as flute, violin, trumpet and tympani (there was one such piece), and the trend shown towards the use of instruments drawn from symphonic organizations, remained unquestioned from an economic point of view since this was not the function of the symposium.

Member schools participating included: Curtis Institute, Eastman, Juilliard, New England Conservatory, Royal Conservatory of Toronto University, and Yale College of Music. Guest schools represented were: Boston Conservatory, Boston University College of Music, and the music departments of Smith and Harvard.

Next year's host to the Symposium—the fourth—will be the Royal Conservatory of the University of Toronto.

Bernstein on Podium

Meanwhile regular concert activity, together with many special events, continue unabated. At Symphony Hall, Leonard Bernstein was guest conductor for the second time this season when he gave Friday-Saturday audiences another opportunity to examine the vast canvas of Mahler's Second Symphony in the 20th pair of Symphony concerts. Bernstein's direction, without score, was splendid, but there were flaws in the performance that showed the effects of a perhaps over-heavy player schedule during the week. Assisting forces were the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor), with Adele Addison, soprano and Nan Merriman, contralto, the soloists.

Honegger's Fourth Heard

Serge Koussevitzky returned the following week to present the first performance in Boston of Honegger's Symphony No. 4. Intended as a musical bread and butter note to the composer's Swiss friends in Basel, the work displays considerable scholarship and technique under an urbane and pleasant exterior. It was well-received. A glowing depiction of a Koussevitzky tour de force, La Mer, by Debussy, absolutely captured the audience.

Balance of the program focussed on Jascha Heifetz who played the Mozart D major and the Second Prokofieff violin concertos with his usual impeccable style. There were some anxious moments, though, in the orchestra, especially during the Prokofieff finale—but all ended well!

Bach Mass Aids Pension Fund

For the orchestra's 108th Pension Fund Concert, Bach's Mass in B minor called out a capacity house. The Harvard and Radcliffe groups assisted again. Soloists were Adele Addison, soprano; Eunice Alberts, contralto; Sumner Crockett, tenor; Lee Wolovsky, bass. Assisting instrumentalists were Richard Burgin, violinist; Louis Speyer, Jean Devergie, oboi d'amore; Willem Valkenier, horn; James Pappoutsakis, flute; E. Power Biggs, organ; and Lukas Foss, harpsichord. Whatever flaws one noted from time to time were lost in the magnificent sweep of the music as a whole to which all forces gave full co-operation with Miss Alberts outstanding in her solo assignments. But mightiest applause was reserved, as it should be, for the composer and for the brilliance, power and penetration of Koussevitzky's direction.

Recitalists Score

In the recital field, that admirable pianist, Claudio Arrau, again gave proof of his total command of the instrument before a Richmond Celebrity Series audience at Symphony Hall. Showing absolute mastery of style and the most refined, yet manly, good taste, the artist was as equally at home in a delicate Schubert item as he was in Schumann's Carnaval or Beethoven's Waldstein, not to mention the charming French and Hungarian pieces in the final group.

Borgerth in Recital

A notable event took place at Jordan Hall when the Brazilian violinist Oscar Borgerth, who appeared four times with the Boston Symphony, gave his first public recital in the United States (Demeter Zachareff management). The list included Vitali's Chaconne, Chausson's Poème, the Vieuxtemps Concerto No. 4, and the Nin Spanish Suite, together with shorter pieces. Of particular interest was the Brazilian music represented by the first performance of Eleazar de Carvalho's Sonata Monotematica, Villa-Lobos's Martyrdom of the Insects, and Capricho Espanhol by Carlos Anes. Reginald Boardman was a fine accompanist. Mr. Borgerth showed the violin-wise audience that he is a recitalist of first rank and that his Symphony Hall success was no flash in the pan. To his mastery of violinism he brings perfection in style and exquisite taste. In temperament he stands just about half-way between Zimbalist and Heifetz—which will give you the general idea of the way he plays. Without further comparison, it can be said that Oscar Borgerth should be a frequent and welcome visitor to North America.

Robert Merrill closed the season for the Statler Morning Musicales, a fitting climax to a splendid series. As is usual at these concerts, a capacity audience was on hand to benefit the Boston School of Occupational Therapy.

"Met" Visit Popular

The Metropolitan's ten-day stay at the Opera House here can be considered a complete success. All the works were from this season's repertoire and all have already received notice in these pages. Attendance was excellent and audiences were well pleased with the offerings. In the Hub, it might be noted, ticket-buyers are still traditional-minded when it comes to opera. The good old standbys were sold out long in advance while more enterprising items, such as Peter Grimes, had seats available right up to curtain time. Can we blame opera managers if they exercise caution when the public itself would rather have the same old fare over and over?

Amelia Cardwell Heard In Opera and Concert

Amelia Cardwell, who made her New York recital debut at Times Hall in February, returned for that event after five years' absence from this city. Miss Cardwell's last New York appearances were as guest artist on a program of the National Association for American Composers and Conductors, singing two groups of American songs. She sang in the choir at Brick Presbyterian Church under Dr. Clarence Dickinson, and studied voice with Mrs. Henry Hadley and piano with Muriel Kerr.

After her marriage the soprano went to live in Greensboro, N. C., and there

AMELIA CARDWELL

has become one of the three founders of the first professional touring opera company in the state. This organization, the Music Theatre Repertory Group, is in its second season of producing one-act operas in English, and this year has engagements at the University of North Carolina, Pinehurst Country Club, Winston-Salem and State College, the last a return engagement. Miss Cardwell's current roles include Laetitia in Old Maid and The Thief, Lucy in The Telephone, Suzanne in Secret of Suzanne.

Besides her activities with this group, Miss Cardwell has been oratorio and opera soloist in the Piedmont Festival of Music and Art, the Atlantic Seaboard Opera Festival, and other events; been soloist with five orchestras in North Carolina, including the North Carolina Symphony under Dr. Benjamin F. Swalin; given recitals and sung over the radio in Washington, D. C., and in Virginia and North Carolina, and further contributed to the music life of the region as pianist, coach, accompanist and teacher. She helped establish a record library at the Greensboro Public Library, a model for others now being assembled.

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St. Mark's-in-the-Bouwerie Has 150th Anniversary

St. Mark's-in-the-Bouwerie, historic Episcopal church at Second Avenue and Tenth Street, New York, will celebrate its 150th anniversary this year. A visit to this mellow old edifice, with its stately spire rising above the trees of the venerable churchyard, an oasis in the congested Lower East Side, takes one back to the very beginnings of the city and the nation. It stands on the site of Governor Peter Stuyvesant's private chapel, New York's oldest plot of ground in continuous use as a place of religious worship. Governor Stuyvesant and his direct descendants are buried in the vault beneath the east aisle of the building.

Here are tablets and other memorials marking, among others, the graves of Nicholas Fish, Revolutionary hero; Daniel D. Tompkins, governor of New York and vice-president of the United States under Monroe; the renowned Commodore Matthew C. Perry, Ann Matilda Hoffman, sweetheart of Washington Irving. Here too one sees an historic church which is also the center of a growing family parish in one of New York's overcrowded and cosmopolitan districts, where family and community problems are acute. St. Mark's, second oldest Episcopal church building on the Island, is the only Episcopal church in an area containing 100,000 people. It is within a block of the Bowery, and its rector and vestry are keenly aware of the unsolved problems of that street.

St. Mark's, which has never closed its doors despite the vicissitudes of 150 years, has increased its membership in the last six years, since the vestry decided to revive its work as a family parish under the leadership of the Rev. Richard E. McEvoy, its present rector. The anniversary of the consecration of the church, which took place May 9, 1799, will be observed at a service on May 8; Bishop Charles K. Gilbert of the Diocese of New York will preach the sermon. The annual Tulip Festival, which will be held on May 14-15, has become a much anticipated event in the neighborhood, and brings many "Uptowners" to St. Mark's Place.

OLD ST. MARK'S IN-THE-BOUWERIE . . . and the church's Annual Tulip Festival. (Photos by Edw. Schwartz.)

Music Plays Notable Role

St. Mark's has had fine music for many years. This musical tradition is being carried on by a small choir under the able direction of David F. Hewlett, which again sings plainchant and music of the pre-Bach and contemporary composers. This church was one of the very few to use plainchant during the early part of the Victorian period. For a long period the music was under the direction of W. A. Goldsworthy. There have been four organs and at least thirty-five organists at St. Mark's since 1824. The first organist was the son of Henry Erben, famous organ builder, who built the second organ in the church.

As the small endowment fund of this magnificent old church is insufficient to meet necessary current expenses and neighborhood activities, plans have been made to raise an anniversary fund of $225,000 this year to provide for the preservation of St. Mark's and to make possible services which the church cannot otherwise offer to the community.

Choir Notes

Under the direction of Eduard Nies-Berger, organist and choirmaster, the choir of the Church of the Messiah and Incarnation (Episcopal) of Brooklyn, N. Y., will present the Lenten and Easter portions of Handel's Messiah on Good Friday evening. Soloists, Hazel Clark Kent, soprano; Virginia Crowder, alto; Edward Caldicott, tenor; Francis Monachino, bass. On Easter morning an instrumental trio—Frank Gullino, violin; Naoum Dinger, cello; Salvatore De Stefano, harp—will assist during the Festal Service.

Led by Dr. George William Volkel, organist and choirmaster of All Angels' Church, New York, the choir presented Rossini's Stabat Mater on April 3. Guest soloists were Dorothy Baker, soprano; Pauline Pierce, contralto; Thomas Johnson, tenor; Everett Anderson, bass. On April 10 Bach's St. Matthew Passion was given with the following soloists: Miss Baker, Miss Pierce, Mr. Johnson, Paul King, bass; Ralph Mageisson and Glenwood Casanova, baritones. The Junior Choir, under the direction of Mrs. Milton J. Cross, assisted. On Good Friday evening, Stainer's The Crucifixion was sung; soloists, Arthur Bailey, tenor; William Shriner, bass.

At the Easter service of the Chapel of the Incarnation, New York, Searl Wright, organist and choirmaster, the Communion Service in B minor by T. Tertius Noble and the Beethoven Hallelujah (Engedi) will be sung by the choir and soloists.

The Redeemer, by Martin Shaw, was sung at Christ Church, Methodist, New York on March 27. Soloists, Katherine Palmer, Mary Gayle Dowson, Chas. Bergener, John Herrick. Everett Tutchings, minister of music.

The choir of the Park Avenue Christian Church, New York, under the direction of Solon Alberti, was heard in Haydn's The Creation on April 3. Alexandre Georges' The Way of the Cross, edited by Mr. Alberti, will be sung on Good Friday.

Stainer's The Crucifixion was given on Palm Sunday afternoon by the Plymouth Choir of the Plymouth Church of the Pilgrims, Brooklyn; soloists, William Cooper, tenor; William McCully, bass. Henry Pfohl, director; Thomas M. Needham, organist.

The Garden and the Cross, a new cantata by Alec Rowley, had its New York premiere on March 27 at Grace Church, New York, with Ernest Mitchell as organist and choirmaster. Soloists were Marjorie Hamill, soprano; William Kirkpatrick, tenor, and John M. Langstaff, baritone.

The Salt Lake Philharmonic Choir, Frederick Davis, conductor, presented Bach's Mass in B minor at Kingsbury Hall, Salt Lake City, Feb. 11. Soloists were: Dorothy Kimball Keddington, soprano; Doris Carter, mezzo-soprano; William Call, tenor; Ione Duncan, alto; Albert Shepherd, violin; Louis Booth, oboe d'amore; Sam Pratt, flute, and Don Peterson, horn. Dr. Walter Teutsch was the organist and Gladys Gladstone the piano-harpsichord accompanist.

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The rather long prelude and fugue form (Standard Series No. 40) one of the most effective combinations for organ, providing music of great audience appeal. Requires expert and fluent execution on the part of the player. Music is printed in size and shape (long width) for convenient use on organ rack. Suitable for general service or concert with correct programming. 6 pages.

THREE TRIOS, by Beethoven. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $1.00.

Robert Leech Bedell has edited in a most competent manner and placed these 3 trios for organ (2 manuals and pedal) in a small collection. Truly Beethovenian in style from the standpoints of both quiet and florid writing, they have great artistic appeal, but require meticulous execution by a sympathetic organist. Suitable for service use separately or in their combined form, or for concert programming. 12 pages altogether.

FLOURISH FOR AN OCCASION, by W. H. Harris. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $1.00.

If the occasion be a festival or otherwise joyous one, this brilliant composition for organ will prove most suitable. It projects a stately air but moves with rapid strides and scintillating, colorful effects. Fluent keyboard ability and occasional fast pedaling are a necessity for successful presentation. Impressive ad lib and chordal concluding measures. Appropriate for concert or postlude for special service use. 8 pages.

EIGHT INTERLUDES FOR THE ORGAN, by Eric H. Thiman (Set II). The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $1.50.

This commendable collection of eight varied and short interludes for organ are slightly more advanced than those in Set I of the same title. This music is fashioned for the young student-organist, who is learning to combine the hands and feet in his playing. It is possible to use these in combinations as simple voluntaries in accordance with the suggestions incorporated on front page. 16 pages of music.

Cantata

PRAISE TO THE RISEN LORD, by Louie White. H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 60c.

A short but interesting and well patterned Ascensiontide Cantata for 4-part mixed chorus, with organ accompaniment, awarded first prize in the 1948 competition sponsored by the Church of the Ascension, New York. The appropriate text is by William C. Gannett and from the Scriptures. Includes soprano, contralto, tenor, bass soli, unaccompanied quartet passages, impressive Alleluia conclusion. Music is melodious, with carefully arranged harmonization. Vocal tessitura normal. 24 pages.

SATB

O ISRAEL, HOW GREAT IS THE HOUSE OF GOD, by Clarence Dickinson. H. W. Gray Co., N. Y. (Agents for Novello & Co., London). 20c.

A strong, dignified anthem for 4-part mixed chorus in a revised and shortened edition, with text arranged from the Scriptures by Helen A. Dickinson. Organ accompaniment. Alto and baritone soli. The general movement is allegro, with strong maestoso feeling throughout. Easy vocal tessitura. Suitable for general and special services.

HE THAT DWELLETH IN THE SECRET PLACE, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 20c.

A melodious, well-harmonized anthem for 4-part (divided) mixed chorus, with text from Psalm XCI. Sung a cappella. Piano accom. for rehearsal only. Opens with 2nd alto solo part. Tenor and bass duet portions. Suitable for general or special service. Normal vocal tessitura. 7 pages.

LEAD ME, LORD, by S. S. Wesley. Carl Fischer, Inc., N. Y. 10c.

A simple, effective arrangement by Edward S. Breck of this 4-part chorus anthem for mixed voices, with text from the Psalms. Piano or organ accomp. Opens with contralto solo; incidental soprano solo. Acceptable for small or large choir use in general or communion service. Easy vocal tessitura. 2 pages.

THEY SHALL BEAT THEIR SWORDS INTO PLOWSHARES, by Arnold G. H. Bode. Carl Fischer, Inc., N. Y. 20c.

A spirited, virile anthem for 4-part chorus of mixed voices, with piano or organ accompaniment. Text from Isaiah II, 4:XI, 9 Includes alto solo, soprano and alto duet and plenty of full chorus work. Suitable for special, festival and general services. Vocal tessitura normal throughout. 13 pages.

HE THAT DWELLETH IN THE SECRET PLACE, by W. B. Olds. Carl Fischer, Inc., N. Y. 25c.

A four-part chorus anthem, for mixed voices, with narrator and piano or organ accompaniment. Short tenor solo. Introduction of narrator, with supporting organ and choral accompaniments, makes this anthem one of unusual interest. Opening portions sung a cappella. Vocal tessitura easy. Acceptable for general or special service. 12 pages.

BLESSED JESU, FOUNT OF MERCY, by Antonin Dvorak. Carl Fischer, Inc., N. Y. 15c.

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CHICAGO

Madrigal Opera by Vecchi Heard; Kurt Weill Awarded Bispham Prize

By DOSHA DOWDY

FRITZ BUSCH made his third and final appearance of the season as guest conductor of the Chicago Symphony in the concerts of March 22, 24 and 25, with Dame Myra Hess as soloist. Mr. Busch gave his usual musicianly and devoted readings to Beethoven's First and Fourth symphonies, Reger's Variations and Fugue on a Theme by Mozart, and a first performance here of Dvorak's The Hero's Song, op. III. Dame Myra was heard in Mozart's Piano Concerto in E flat major (K. 271), and in Brahms' D minor, op. 15, given the noble interpretation which is its due, and the full measure of its power and strength. An enthusiastic ovation was given, and generously shared with Mr. Busch.

Charles Munch will take over the subscription concerts for the closing month of April, with soloists Artur Rubinstein, Raya Garbousova, and Ossy Renardy.

Chicago Manuscript Society Concert

The second concert by the Chicago Manuscript Society took place in Fullerton Hall March 19, and offered an entire choral program. The first half, sung by the Tudor Madrigal Singers (Lola Hutchison, Edith Doe, Jane Torrence, George DeLoria, Albert Coomer, and Robert Dvorak, with William Ballard, director), was a presentation of the 16th century madrigal comedy, L'Amfiparnaso by Orazio Vecchi, in three acts with a prologue. The six singers and their director, seated at a table dressed with fabric and candelabra, invested this ancient but still vital work with life and humor and excellent performance, made possible by Mr. Ballard's re-editing and translation.

The second half, sung by the Chicago Manuscript Society Chorale, consisted of songs by Warlock and Hindemith and seven other contemporary composers, the concluding one being Robert Dvorak's setting of Psalm 70. This is a large chorus, well balanced and well trained, and ably directed, also by Mr. Ballard.

Their third scheduled concert, planned for string quartet, has been cancelled, and the final concert of the season will be orchestral, to be held in Orchestra Hall May 14. This society is a non-profit organization, deserving of support for its fine work and sincere interest in seldom-heard music, both old and new.

Illinois Opera Guild Presents Sudler

The Illinois Opera Guild presented baritone Louis Sudler in an afternoon musicale at the Fortnightly March 23, before a large audience. Mr. Sudler's voice has rich beauty and is consistently well produced. He has the musical taste to give Lully's Bois Epais its serene beauty—the flair for singing operatic arias—understanding of lieder—and he has the spirit to catch the humor of an Edward German song, or to translate the religious fervor of a Negro spiritual. Following the close of the program with John Alden Carpenter's beautiful Serenade, Mr. Sudler gave several encores.

Kell Guest with Fine Arts Quartet

The sixth and final concert of the Fine Arts Quartet's regular season was notable for the first appearance here of Reginald Kell as guest artist with the quartet in a finely integrated performance of Brahms' Quintet for Clarinet and Strings. Other works heard were Beethoven's quartet in A minor, and Quincy Porter's String Quartet No. 3.

In a Festival of Contemporary Music, the Fine Arts Quartet will be presented in three concerts in Fullerton Hall (May 17, 19 and 21), performing works of Prokofieff, Vaughan Williams, Victor Babin, Anthony Donato, Béla Bartók, William Walton, Walter Piston, Shostakovich and Benjamin Britten.

Theodore Charles Stone's Recital

Theodore Charles Stone, baritone, was received with favor by a large audience at his recital on March 29. Having overcome some initial nervousness during his opening group of classical numbers, which were not especially suited to his voice or style, Mr. Stone proceeded to an impressive rendition of various compositions of Schubert, sung in admirably clear German. These were followed by the Credo from Verdi's Otello, which, although lacking in the suave Italian style, was nevertheless forceful and dramatic. Among other numbers, the singer presented a delightful selection by Merikanto, sung in Finnish, and a song by Sibelius in Mr. Stone's English translation. The program concluded with Negro spirituals. The accompaniments of Russell A. Wood were of a high order.

W. M. S.

VISITORS FROM DOMINION . . . Scott Willits, chairman of the violin department of the American Conservatory of Music, Chicago, with four Canadian pupils who appeared on a recent program of that institution presented by violin pupils of Mr. Willits and voice students of Frances Grund. Standing, left to right, Nicolai Gelmych, former concertmaster of the Canadian Youth Symphony; Stanley Kolt, former concertmaster, Canadian Broadcasting Company; Harold Vogt, and Leslie Sowak Malowany, both former members of CBC.

Siegel Chamber Players in Concert

On April 1 the Siegel Chamber Music Players presented their final concert of the season in Fullerton Hall. The program was outstanding for the high quality of performance as well as the variety in the works played, which included Brahms' Trio in C major, Bartok's Contrasts, and Schumann's Piano Quintet in E flat major. The artists heard were Clara Siegel, piano, Herman Clebanoff, first violin, Morris Morovitsky, second violin, Sheppard Lehnhoff, viola (substituting for Harold Klatz), Karl Fruh, cello, and Emerson Both, clarinet. Fine understanding of the widely differing styles and excellent tonal balances were in evidence throughout the concert. Of particular interest was the authoritative playing of the difficult Bartok work. This set contains some highly sophisticated writing, and proved quite effective in performance.

G. B.

Irene Schneidmann's Debut

The recital of Irene Schneidmann, Viennese pianist, in Kimball Hall, was in many ways interesting. Had her playing at all times lived up to the standard of her program, she would have been even more successful. Unfortunately, however, although Miss Schneidmann got off to an excellent start with Bach's seldom played Capriccio upon the Departure of His Beloved Brother, her performance was not equally good in the latter part of the list. It would be interesting to hear Miss Schneidmann again.

San Carlo Opera Plans Season

The San Carlo Opera Co., Fortune Gallo, managing director, invited by the Chicago Music Foundation, will present a brief season of opera in the Civic Opera House, April 23-May 1. Operas scheduled are Aida, Rigoletto, Carmen, Madame Butterfly, Lucia di Lammermoor, Faust, Cavalleria Rusticana, Pagliacci, Trovatore, and Traviata. Among those in lead roles are Hizi Hoyke, Victor Tatozzi, Lucia Evangelista, Selma Kaye, Lorraine Calcagno, Mina Cravi and Martha Larrimore.

American Opera Society Honors Weill

The American Opera Society is pleased to announce that Kurt Weill of New York has been selected as the recipient of the David Bispham Memorial Medal award for his American folk opera, Down in the Valley, with libretto by Arnold Sungaard. Since the war this award has been in the form of a scroll, with a cash prize of $100, instead of the usual gold medal. Mr. Weill is convinced that we can create a native opera and has devoted his entire energy and talent to his goal for the past fifteen years. He has had wide acclaim for his works including his version of Beggar's Opera called Three Penny Opera, and Mahagonny.

Ada Paggi Studio News

Arline Bledsoe on March 27 was the winner of the TV Amateur Show Finals on WGN and was awarded a $500 bond, a TV set, and a two weeks' trip to Hollywood with screen test.

Luisa Fiatarone, coloratura, recently received a scholarship as a result of winning the New York City Opera Auditions held in Chicago. Winifred Heckman was featured soloist on the Levin Program broadcast from New York on March 13, is appearing in concert and opera under NCAC, and is soloist in the Fifth Ave. Presbyterian Church in New York. Lida DaValle, coloratura, has appeared in leading roles in New York this past season, and has recently been filling a four-week star engagement in Radio City Music Hall. Dorothy Linden, lyric soprano, is soloist at the Bryn Mawr Community Church in Chicago. All are pupils of Ada Paggi.

Greve-Hussa Artists Heard

Holger Sorenson, baritone from the Greve-Hussa Studios, appeared as Colatinus in The Rape of Lucretia by Benjamin Britten in New York, and sang on the Metropolitan Auditions of the Air. Doris Doree gave her first Town Hall recital in New York and is now on a continental tour, including appearing as Tosca in Stockholm. Jean Nichols, mezzo, gave a Kimball Hall recital.

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Yvonne Chauveau, soprano, and Charles Goodwin, basso, sang the leading roles in the Gilbert and Sullivan Light Opera Company at the Chicago Opera House. Mr. Goodwin sang the same parts in San Francisco. Francis Gregory, basso, and Lucille Johnson, soprano, will sing Figaro and the Countess in a production by the Chicago Park District Opera Guild in May at the Eighth St. Theater. Helen Duskin has made several appearances on WENR-TV. Doris Smith, dramatic soprano, sang the lead on the Gordon Pace TV Show on WGN on March 31.

Jewish People's Choral Society

The Jewish People's Choral Society is now in rehearsal for Handel's Oratorio, Joshua, which will be presented for the 35th Jubilee Concert on June 12 in Orchestra Hall. Its featured soloist will be Jan Peerce, in his only Chicago appearance this season.

Lake View Musical Society Tea

The March concert and tea of the Lake View Musical Society, whose president is Mrs. Deming H. Lucas, was held at the Cordon Club. A Chinese atmosphere was created with table decorations, authentic Chinese musical instruments on exhibit, and Chinese music, the latter arranged by program chairman Mae Doelling Schmidt. The program was given by Mrs. Louella de Windt, contralto, Rhea Shelters, accompanist, and Mary Papesch, pianist, and Fannie Paschell, violinist, with Lillian Magnuson Waller accompanying. The guests of honor were Dr. Silwaing Au, Chinese Consul-General, and Mrs. Au, and Mrs. Henry K. Young, past president of the Chinese Woman's Club of Chicago.

Illinois Opera Guild Auditions

Over 500 applications from singers and instrumentalists for auditions have been received by Mrs. William Cowen, Chairman of the Musicians' Advisory Committee of the Illinois Opera Guild. Auditions have started and all applicants will be heard until May 1. A competent committee of outstanding musicians and newspaper critics will serve on the Auditions committee. To apply, address Mrs. Cowen at 20 N. Wacker Drive, c/o Illinois Opera Guild, Chicago.

Appendectomy Appassionata

The North Central Conference on Functional Music took place on March 25, 26 and 27, with the Chicago Musical College as sponsor and the University of Illinois Professional Schools as host. The conference was held for Hospital Musicians, Physicians, Psychologists, Occupational and Recreational Therapists, and Special Teachers of the Handicapped. By gathering pioneer music workers, together with recognized authorities in related fields it is hoped to motivate more extensive and intensive scientific application of music in therapy. Such topics as "Music as Adjuvant Therapy" and "Music as an Aid in Rehabilitating Therapy" were scheduled for panel discussion, and a trip to Billings Hospital was featured for the observation of surgery with music.

CAMILLE ANDERSON, soprano, who recently was heard on the opening concert of the Chicago Manuscript Society in two groups of new and seldom-heard songs, including two from Karl Weigl's "Phantasms." Miss Anderson will sing the entire "Gitanjali Suite" (Tagore) by John Alden Carpenter for the Chicago Artist's Association, April 26 in Curtis Hall. (Photo, Helen Balfour Morrison.)

Anello Directs Verdi Festival

In Milwaukee on March 4 and 5 the Florentine Opera Company held a Verdi Festival, using 100 voices, ballet, and full orchestra. John Anello arranged the performance and directed the music, and Dr. John Wolmut, of the Columbia University Opera Workshop and the Curtis Institute, was in charge of stage direction. Mr. Anello, who has been with the Florentines since 1934, when the organization was one year old, has built it into an artistically worthy company of renown with performances in concert and on radio broadcasts, both local and coast to coast. In 1948 the Florentines were host to the National Opera Festival in Milwaukee.

North Park College Presents Festival Chorus

North Park College's 20th annual presentation of Dubois' Seven Last Words of Christ will be presented by the 225-voice Festival Chorus at the North Park Covenant Church on Palm Sunday afternoon and evening. Soloists will be E Clifford Toren, baritone; Eugene Lundberg, tenor; and Myrtle Raedeke, soprano.

Roosevelt College Notes

Musical events offered by the Roosevelt College School of Music during March included a performance of Donizetti's comic opera Don Pasquale, presented in English by the college's Opera Workshop with a student cast under the direction of John Dagget Howell, instructor in opera; a concert by the Roosevelt College Orchestra under Florian Mueller, featuring Rhapsody for Oboe, Harp and Strings by Thomas Filas, former student of the Roosevelt College School of Music; the opening of a series of three lectures on Problems in Public School Music by Karl W. Gehrkens; a recital by Saul Dorfman, chairman of the Roosevelt College School of Music's department of piano; and Joseph Metzger, instructor in voice and theory; and a recital by David Moll, instructor in violin, given in Fullerton Hall.

LOS ANGELES

Modern Premieres in Rich Array

By C. SHARPLESS HICKMAN

Los Angeles

AFTER almost three years of being relegated to the direction of out-of-town or children's concerts, John Barnett, associate conductor of the Los Angeles Philharmonic Orchestra, was allowed to direct half a program on a regular Thursday-Friday concert pair, sharing the baton task with composer Darius Milhaud.

This fine young musician, who has done wonders with the new Phoenix (Ariz.) Symphony, emphatically proved deserving of greater faith than had been exhibited toward him. Although in Bach's Suite No. 1 in C major there was noticeable a lack of inventiveness in matters of dynamics and accent, his beat was steady and assured, and in Griffes' The White Peacock and Strravinsky's Fire Bird Suite, he showed an awareness of tonal color and an aptitude for dramatization which made both works warrant the overwhelming applause they received. He led the Stravinsky suite, given in its 1919 version (but minus the English horn), with commendable restraint which underscored the pulsating climax in the finale. Although his platform mannerisms are somewhat stiff, he showed a warmth of feeling and a knack of arousing the players to their finest efforts which said volumes for his future.

Milhaud's Fourth Symphony

Milhaud's offerings on the second part of the concert brought the American premiere of his Fourth Symphony, subtitled 1848 in commemoration of the February revolution which overthrew France's "citizen-king," Louis Philippe. Apart from its ingenious use of orchestral color and its generally meticulous craftsmanship, the work proved disappointing in that it was obviously a *pièce d'occasion* in the style of so many works which were composed during the recent war years from patriotic motives.

The composer's deft treatment of a score of Kentucky folk themes in his suite, Kentuckiana, closed the concert on a delightful and popular note.

Milhaud's presence in this area was responsible for three chamber music programs during his visit, in all of which he participated either as speaker or conductor. The Los Angeles County Museum presented a program played by the New Art Quartet with André Previn, pianist, and Mme. Madeleine Milhaud as narrator in the Cantate de L'Enfant et de La Mère, set to poems by Maurice Careme. Germain Prevost and Previn played the Second Sonata for viola and piano, with Prevost, to whom the work was dedicated in 1944, obviously being overcome with such emotion that his nervousness manifested itself in his usually impecable playing. The Twelfth String Quartet, written in 1945 in memory of Fauré, was given a superb reading, while Israel Baker and Previn dealt delightfully with the haunting effects of the Suite for violin and piano which Milhoud originally wrote for orchestra and harmonica for Larry Adler. A noticeable technique in this was the passage in the final movement labeled Horn Pipes, in which the violin plays a theme simultaneously stated in major and minor keys.

The Cantate was elusive, fragmental, exquisitely simple in statement, the music providing atmospheric background to the cadence of the narrator's voice and the rhythm of the words. The final selection, an arrangement of La Création du Monde for piano quintet, proved an interesting novelty when contrasted to the recent performance of the work in its original scoring by the Los Angeles Chamber Orchestra under Harold Byrns. Where the original, for all its intriguing jazz rhythms, proved somewhat *démodé*, the string and piano arrangement seemed not merely ingenious, but apt to last despite its idiom of the early twenties.

Milhaud also gave a program here for the Friends of Mills College (where he teaches), and spoke briefly over radio station KFWB in connection with the playing of his Fourth and Seventh String Quartets by the American Art Quartet on the Contemporary Chamber Music Broadcast series.

The previous KFWB broadcast brought a reprise of Adolph Weiss' Sextet for Winds and Piano, played by the New Music Ensemble and Frances Mullen, and Ernest Kanitz' interesting and substantial Sonata for Violin and Cello, masterfully interpreted by Israel Baker and Willem van den Burg.

New Radio Series

To this interesting local radio series has now been added an even more ambitious radio chamber music venture, by which the entire nation will be able to judge the calibre of Southern California's superb resident instrumentalists. Sponsored jointly by the Musicians Association (Local 47 of the AFM) and the American Broadcasting Company, the six-program series is being nationally broadcast on Sundays over ABC, and started April 3 with a program of works by Aaron Copland and Julius Toldi. Mr. Copland spoke briefly from New York. The numbers heard were Copland's Sonata for Violin and Piano, played by Israel Baker and Lillian Steuber, and the andante from Toldi's String Trio, by Baker, Germain Prevost, and van den Burg. Toldi is in charge of both the national ABC and local KFWB series. Future ABC Sunday broadcasts will be devoted to music by Stravinsky, Thomson, Toch, Milhaud and Schoenberg. The entire group of concerts is being broadcast under the title "Music for Today."

Krenek Trio Premiered

Evenings on the Roof's most recent program featured the world premiere of Ernst Krenek's String Trio, composed this year. Its five short movements are played without pause and are well integrated to form a musical unit; however, it seemed awkward by virtue of the emaciation with which the little lyric material it contained is developed and does not seem to reach the heights of the composer's recent Fourth Piano Sonata. The work was well performed by Felix Slatkin, violin, Sven Reher, viola, and Kurt Reher, cello—a trio which gave a forceful reading of the early Beethoven Trio (Op. 9, No. 3) and Jean Françaix's fresh and fanciful Trio (1933), given a year ago in Santa Monica by the Pasquier Trio, but in no more ingratiating manner than on this occasion. This is surely one of the most pleasant of modern works in the form. Also heard on this Roof program was Ingolf Dahl's performance of his own arrangement of Bach's Concerto for solo piano in A minor, edited from the A minor Prelude and Fugue and the Triple Concerto.

Chamber Symphony Finale

The last of the three concerts which introduced the new Los Angeles Chamber Symphony Orchestra, under Harold Byrns' direction, reached its high point in an inspired performance of Bela Bartok's Music for Strings, Harp, Piano, Celeste and Percussion. It is an extremely difficult piece to play well, and was done magnificently, bringing the audience to their feet in tribute to the virtuosity displayed by the small ensemble. Also of considerable interest on this program was the Concerto for Piano by Falla, played commendably by Frederick Marvin. Superb perfarmances of the G Major Brandenburg Concerto by Bach (in which the piano was used as a harpsichord by the insertion of paper woven between the strings) and of Mozart's D Major Divertimento (K 1251) completed this program.

San Antonio Re-engages Reiter

SAN ANTONIO, TEX.—Max Reiter has been re-engaged under a new five-year contract as conductor and music director of the San Antonio Symphony. Mr Reiter in 1936 founded the San Antonio orchestra, and has in recent years given an annual opera series with the ensemble and guest artists.

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NEW YORK CONCERTS: Choral, Orchestral Lists Hold Spotlight

CARNEGIE HALL

THOMSON WORK PREMIERED BY STOKOWSKI

The Philharmonic Orchestra under Leopold Stokowski on March 24 offered an interesting and colorful program. It opened with the first performance in New York of Andrzej Panufnik's Tragic Overture, a work of dramatic tension and sombre, exciting tragedy. There followed the local premiere of Virgil Thomson's Wheat Field at Noon. Thomson calls the composition a "landscape piece" and it is that in the same sense that Manet's paintings are. It is nature seen through the temperament of a composer who in a highly refined coloristic scheme, trained by the experience of French impressionism, bases his work also upon the twelve-tone scale and various contrapuntal devices. The work impressed favorably and was warmly received.

Sibelius' Concerto for Violin and Orchestra was played by John Corigliano with fine workmanship and musical perception. Khatchaturian's Dances from the ballet Gayaneh closed the first half. The program was completed by Brahms' Symphony No. 3, in the all-too-personal interpretation of Mr. Stokowski.

On March 27, Wagner's Overture to Rienzi opened the concert, which also contained Debussy's Night in Granada in Stokowski's orchestration, and Howard Hanson's charming Serenade for flute, harp and strings with John Wummer, flute, and Theodore Cella, harp, as the distinguished soloists.

NOVELTY BY PURCELL-WOOD

Stokowski ended his appearances for the season with the Philharmonic, March 31 and April 3, with the Purcell-Wood Suite, Mozart's Symphony in G minor, No. 40, and excerpts from Goetterdaemmerung. The Suite, prepared by the late Sir Henry Wood for the 250th anniversary of Purcell's birth, is charming and colorful and uses excerpts from various works of the English composer. Mr. Stokowski, with his flair for exquisite shadings, gave it a convincing reading. Less happily realized was Mozart's Symphony. Here the conductor romanticized a classic composition, taking away from it some of the most fundamental elements. His liberties with tempi disturbed the architectural design in many places. The Wagner excerpts were played as a gigantic symphonic poem without interruption, and as such were effective. But the Immolation Scene without a vocalist, even in so splendid a tonal interpretation, misses its point.

H. W. L.

HILSBERG LEADS WAGNER LIST, WITH TRAUBEL

The Philadelphia Orchestra on March 29 offered a splendid Wagner program. For Eugene Ormandy, ill with a virus infection, Alexander Hilsberg took over as conductor. Helen Traubel was the assisting artist, singing Erfuhrst du meine Schmach from Tristan und Isolde and the Immolation Scene from Goetterdaemmerung, her glorious voice ringing out magnificently over an orchestra which played with beguiling tonal beauty and sensuousness.

Mr. Hilsberg outlined the orchestral pieces with force and genuine grandeur. Included were the Prelude to Tristan, the Prelude to Act III, Dance of the Apprentices and Entrance of the Masters from Die Meistersinger, and Siegfried's Rhine Journey, and Death and Funeral Music, as well as the closing scene from Goetterdaemmerung. The audience feted soloist, conductor and orchestra.

H. W. L.

SCHOLA IN BACH PASSION

The Schola Cantorum, under the direction of Hugh Ross, was heard in a 40th anniversary reading of Bach's St. Matthew Passion on March 30. The work was sung in German. The choral group was assisted by the Boy Choir of St. Thomas' Church and accompanied by 52 instrumentalists from the N. Y. Philharmonic-Symphony with Fernando Valenti at the harpsichord and Everett Tutchings at the organ. The soloists included Uta Graf, soprano; Mona Paulee, mezzo-soprano; John Garris and Donald Clark, tenors; Wellington Ezekiel and Stanley Kimes, basses. Also John Corigliano and Frank Guilman, violinists; John Wummer, flutist; Harold Gomberg, oboist; and Janos Scholz, viola de gamba.

The performance had sensitivity in nuances. The chorales were well sung and there was a basic sterling musicality which with the fresh, vibrant tone of the ensemble overrode the minor fault of an occasional clouding of the contrapuntal tapestry. The Schola singing was at all times interesting and Hugh Ross' direction sure, if the orchestra at times overlaid the voices.

Of the soloists, Ezekiel seemed most at ease in the oratorio realm and sang with sonority and authority. Garris surmounted the difficult part of the Evangelist with clarity of tone and enunciation. Miss Graf also established an excellent impression of sincere artistry, employing a transparent vocal timbre that was effective. The women delivered their assignments with a too great restraint at times. Miss Paulee warmed to her task in the second half, especially in the Erbarme dich aria, with Corigliano's meltingly lovely obbligato, and the dark, alluring quality of the mezzo's voice became increasingly apparent. Donald Clark, evidently the possessor of an excellent vocal talent, did not at this hearing sing with the needed flexibility and range. Stanley Kimes also showed potentials of artistic singing, but seemed not in full control of his fine voice. The solo instrumentalists, all eminent players, added greatly to the meritorious hearing.

M. C.

HAYDN'S CREATION SUNG

The second event in the National Orchestral Association's Gabrilowitsch Memorial Family Series on April 1 was Haydn's The Creation given in collaboration with the Dessoff Choirs. Soloists

CHARLOTTE BEIT, mezzo-soprano, gives a recital at Carl Fischer Concert Hall on April 25, assisted by Stefan Frenkel, violinist; Leo Rostal, cellist; and Martin Rich at the piano. She is an artist-pupil of Kate Bertram.

were Ellen Faull, soprano; William Hess, tenor; and Paul Matthen, bass. Paul Boepple was on the podium. The work was repeated from the same series last year.

Haydn's score is one of the loveliest in the oratorio repertoire, carrying in its limpid beauties reflections of the early-morning freshness and innocence of Eden before the Fall. Mr. Boepple conducted a deft and musicianly performance, uniting the choral and instrumental groups with a sure hand. Honors among the soloists go to Miss Faull for her notably clear and feeling rendition of the music of Gabriel and Eve, with Mr. Hess and Mr. Matthen also scoring for fine work as Uriel and Raphael and Adam.

M. L. S.

HOROWITZ PLAYS TO THRONG

Another recital by Vladimir Horowitz on March 21 found Carnegie Hall filled to the rafters with members of the pianist's enthusiastic public. His familiar brilliance illuminated a program made up of the Bach Toccata in C minor, three Scarlatti Sonatas, the Liszt Sonata in B minor, the Schumann Variations on a Theme by Clara Wieck and groups of Poulenc and Chopin.

B. G.

CYKMAN LAUNCHES BENNETT SONATA

Harry Cykman, violinist, with the invaluable Artur Balsam at the piano, gave a recital on March 23. The young artist had chosen a program very much in accordance with his natural talent. He played music of romantic character, of finesse, not aggressive and of tender lyricism. All these elements are characteristic of his musical makeup. Mr. Cykman has a lovely if small tone, much sensitivity as an interpreter, and a delicate imaginative gift, if his technical equipment is not always completely reliable. He opened his program with Schubert's Sonatina in D major, proceeding to Brahms' Sonata in A major, in turn followed by a telling, poetic reading of Chausson's Poème. Robert Russell Bennett's Song Sonata received a sympathetic interpretation. Not very original and greatly influenced by Franck and French impressionists, it is, however, good material for the performer. Bruch's Concerto in G minor closed the program.

H. W. L.

SERKIN RETURNS IN RECITAL

Rudolf Serkin gave his eagerly expected annual recital on March 26. The famous pianist's superlative achievements over many years assured him a faithful following, which filled the hall. He gave mostly classic masterpieces. As a surprising feat he added Debussy's Five Etudes, which in the delicacy of their delivery and imaginativeness of conception were the pinnacle of the recital. Mr. Serkin here elicited from his instrument a tone full of poetry and colorful shadings.

The program opened with Bach's Italian Concerto, Mozart's Rondo in A minor (K. 511) and Beethoven's Sonata in E major, op. 109. Though the insight into their structural problems was complete, the tonal reproduction often suffered from unnecessary brittleness. Schumann's Two Romances, op. 28, and Schubert's Impromptu in F minor, op. 142, No. 4, were taken at breathtaking speed. Chopin's Tarantelle, op. 43, closed a list prolonged by many encores.

H. W. L.

ARRAU IN BRILLIANT APPEARANCE

With his recital on March 27, Claudio Arrau again proved himself in the front rank of the pianists of our day. His playing not only was formidable from a technical point of view, but it was deeply moving in its emotional richness. Whether he offered Mozart's Sonata in G major (K. 283) and Beethoven's E flat major Sonata ("Les Adieux"), Liszt's Vallée d'Obermann (from Années de Pélérinage) or Chopin's Fantasie in F minor, op. 49, and Scherzo, op. 54, No. 4, or more modern compositions by Fauré, Debussy and Ravel, the same masterfulness of interpretation and technical perfection were evident throughout the evening. His performances were not only stunning in their mechanical precision, but were imbued with deep feeling and, where required, great charm and esprit. The audience gave him a rousing ovation, and many encores prolonged the program, which in itself was of impressive proportions.

H. W. L.

WILLIAM MASSELOS SCORES

William Masselos, pianist, gave a recital on Sunday afternoon, March 27, which was distinguished for more than one reason. On the program were Brahms' Rhapsody in E flat, Beethoven's Sonata in A flat, Ben Weber's Fantasia (first performance), Ravel's Le Gibet and Scarbo, and Ives' First Piano So-

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NEW YORK RECITALIST . . .

Agnes Carlson, soprano, who gave a Town Hall recital in March, followed it with another at the Round Table Club. Last April she sang in Times Hall, and in October in Chicago. (Photo by Abresch.)

nata. He scored particularly in the difficult and seldom played Brahms work and the formidable Beethoven Sonata, op. 110. Mr. Masselos negotiated well the atonal variations of Ben Weber, and the immense and somewhat diffuse Ives sonata, which he played from the notes with a good deal of warmth and brilliance. For a young pianist, he revealed unusual daring in selecting such an original series of works, and he realized most of his intentions with a feeling for beauty and virtuosic command of technique. There were a number of encores.
L. J. G.

CHARLOTTE MARTIN REPLACES ARIAS

There was a surprise for the Carnegie Hall audience of March 28 when Charlotte Martin, pianist, appeared as the recitalist instead of the scheduled Enrique Arias. It was also a surprise for Miss Martin, who until three hours before had no idea of going on in New York recital that evening. However, Mr. Arias, in rehearsing, found that his recovery from an attack of pneumonia was not as complete as he had thought. Rather than cancel the concert, he telephoned Miss Martin, who stepped into the breach. She played two Bach chorale-preludes, the Beethoven "Waldstein" Sonata, Brahms' Variations on a Theme by Handel, and pieces of Chopin, Debussy and Ravel. Equal to the challenge of the impromptu concert, Miss Martin played with a big tone and emotional fervor.
D. B.

CHILEAN PIANIST IN TWILIGHT SERIES

Tapia Caballero, pianist from Chile, who first appeared here in a 1942 recital, was heard again at 5:30 o'clock on April 3 in the Twilight Series. An appreciative audience greeted the visitor, who gave a program of standard piano works *sans* Latin-American influence. It opened with the Sonatas in B major, B minor and D major, of Scarlatti; included the Sonata, op. 31, No. 3, by Beethoven; and items of Franck, Ravel and Debussy. Mr. Caballero is an artist of distinction whose playing is free from mannerisms and pounding, and further enhanced by a musical tone. His deportment at the piano is composed. Some may question details of his interpretations of Beethoven, Scarlatti and Debussy, but he did justice on the whole to these works, with the aid of facile technic. A slight slip of memory occurred in the Franck Prelude, Chorale and Fugue, but it was nicely handled by the pianist without serious results.
H. I. B.

STELL ANDERSEN AIDS GRENFELL ASS'N.

On April 5, Stell Andersen, pianist, was heard in a concert for the benefit of the Grenfell Association. Special praise is due for the inclusion of Charles Ives' Allegro from a Set of Pieces. Composed in 1905-6, it startled with its premonition of much later musical developments. Picturing a barn dance at the end of which a hymn is intoned by the elders, it utilizes ragtime rhythms. Miss Andersen played the work with understanding. Two pieces by Virgil Thomson showed the composer's tendency to write simply and in a straightforward fashion. The first, Madrigal is based on Drink to Me Only with Thine Eyes, a sort of artful transcription. Ragtime Bass is an effective dance. Two compositions by Kabalevsky and three by Brahms completed the interesting group. The program opened with Mozart's Sonata (K. 332) and closed with a Chopin group, both interpreted by Miss Andersen with skill and sensitivity. An appreciative audience asked encores.
H. W. L.

TOWN HALL

AGNES CARLSON, SOPRANO, HEARD AGAIN

Agnes Carlson, soprano, who made her New York debut last spring, reappeared on March 20 with George Reeves as the assisting pianist. The program, consisting of songs in German, French, English, Swedish, Norwegian and introducing Dr. Alan Taff's A Spring Song and Coming Home was an unusual one. Miss Carlson's vocal quality is pleasant, but certain technical deficiencies detracted somewhat from the virtues of a basically good voice. Though technique makes up only a part of an artist's presentation, it should be so innate in the performer's method that all efforts on stage can be devoted to expression. Her breath control and tonal focus were not as yet sufficiently mastered, and interpretation of some of the music suffered.
V. McC.

HARRY SHUB IN VIOLIN LIST

Harry Shub, violinist, played an exhilarating recital on March 21, accompanied by Leon Pommers. Starting with the Mozart Sonata in F major, they played the work with true Mozartian style and excellent taste. The Paganini Concerto was done with able showmanship, if lesser perfection. Bach's Adagio and Fugue from his Sonata in G minor taxed the violinistic powers of Mr. Shub, who nevertheless came through gallantly. Shorter pieces made up the rest of the program, thoroughly enjoyed by his audience.
L. J. G.

AURELIO DI DIO PLAYS

Aurelio Di Dio, violinist, said to be an official musician of the Royal Court of Egypt, on March 22 played a program consisting of the Vitale Chaconne, Beethoven's Sonata in F major, and D'Ambrosio's B minor concerto, perhaps his best offering of the evening. Mr. Di Dio played with emotional warmth and a degree of recreative ability, but failed at times in accurate intonation and rhythm. Nevertheless, the audience (including Queen Nazli of Egypt and other titled personages) demonstrated their enthusiasm and were rewarded with several encores. Artur Balsam was the brilliant accompanist.
L. J. G.

BOWDOIN COLLEGE GLEE CLUB

The Bowdoin College Glee Club, which made its last previous appearance in this city in 1941, gave a concert of Moods and Contrasts (Victoria to Copland), March 23. A capacity house greeted the well-routined group of some 80 singers, whose able conductor was Frederic Tillotson. The young men sang with earnestness and sincerity, good musicianship, well-balanced and blended a cappella ensemble. Opening with the traditional Glorious Apollo, other interesting well-rendered works were a song from Jewish concentration camps, Samuel Barber's A Stopwatch and an Ordnance Map, and Randall Thompson's The God Who Gave Us Life. Two liturgical numbers by the Bowdoin Chapel Choir and ensemble of the Meddiebempsters, sang humorous and other selections. Jose De Tejada was the accompanist; the soloists were Frederick Weider 3d, Donald H. Lyons, Donald D. Steele, and Carl Russell Crosby, Jr.
L. C.

TOM SCOTT AND CHORUSES HEARD

The varied program devised by Tom Scott on March 24 presented songs and ensemble pieces to please lovers of folk music. The baritone commenced with a group of mountain tunes, with their haunting old world atmosphere. The Jubilee Singers of Fisk University continued, under the direction of Mrs. James A. Meyers, with matchless singing of Spirituals, of which they gave two groups. Five Ballads, collected and sung by Mr. Scott, brought the solo work to a conclusion. The Teachers College Concert Choir of Columbia University made an impressive picture in their blue robes and added brightness to the evening with their folktunes and chanteys arranged for ensemble by Harry Wilson, director, and by Mr. Scott. First performance of The Creation was given by the Columbia Choir. The beautiful text

(*Continued on page 18*)

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NEW YORK CONCERTS

(*Continued from page* 17)

by James Weldon Johnson was set with delicate, colorful vocal scoring by Scott. It was impressionistic, sufficiently in the modern idiom, but preserved something of a racial, reverent quality. With Mr. Scott as Narrator, the Concert Choir admirably conducted by Mr. Wilson offered lovely and dramatic tonal effects. Matthew Kennedy was pianist and accompanist for the Jubilee Singers.
M. C.

HENRIETTE MICHELSON'S "FAREWELL"

Henriette Michelson, pianist, a teacher at the Institute of Musical Arts and later the Juilliard School of Music for some years, gave her final recital on March 25 before her departure for Palestine, where she will make her home, teach and concertize. Her program, captioned "Romantic Music from Bach to Our Day," exhibited the refined, mellow tone of the artist, her imaginative musicianship and thorough familiarity with the style and atmospheric value of the music. Brahms' Rhapsody in G minor, Mozart's Rondo in A minor, Schumann's Fantasy, Bach's Chromatic Fantasy and Fugue, Beethoven's Andante in F, Chopin's Mazurka in C sharp minor, op. 41, and Prelude, op. 45, Ravel's Ondine, William Schuman's Threescore Set, two of Schoenberg's Piano Pieces, op. 11, and Hungarian Peasant Dance by Bartok were portrayed with sensitivity and technical prowess. Warm wishes for her future life in the new country resounded in the cordial applause received from her appreciative audience. H. W. L.

ROBERT SCHRADE, PIANIST

On March 27 before a large, warmly inclined audience, young Robert Schrade made an auspicious local debut. This American pianist has had experience as a recitalist and in radio appearances, and studied with Harold Bauer at the Manhattan School of Music in New York. He chose a program of solid calibre except for some shorter Mendelssohn and Liszt encores. He is a musical pianist most satisfying to listen to, and his easy, natural manner is an asset; he has technical command plus a fine sense of interpretative values heightened by a tonal utterance of beauty. His program included the Thirty-Two Variations on a Theme in C minor, Beethoven; Sonata in E flat major, No. 23, Haydn; Prelude, Chorale and Fugue, Franck; shorter works by Chopin and Brahms; and the Suite for Piano, op. 14, by Bartók. The last was brilliantly played and brought a thunderous ovation. H. I. B.

FERRIER'S FIRST RECITAL

Kathleen Ferrier, noted English contralto, who has appeared here in Mahler's Lied von der Erde with the Philharmonic and Gluck's Orfeo with the Little Orchestra, made her New York recital bow, March 28. Assisted sensitively at the piano by Arpad Sandor, she used her fine voice like an instrument and throughout revealed distinguished musicianship. After opening with arias by Bach, Handel and Grew, she proceeded to a group of Schubert Lieder, her finesse of phrasing and exquisite taste especially evident in Erster Verlust, Du bist die Ruh' and Who Is Sylvia? She interpreted Brahms' Serious Songs with the greatest introspection, though this listener would have preferred them in the original rather than in translation. A group of English songs and folksong arrangements by Parry, Stanford, Warlock and Britten completed the fine list, added to by encores. H. W. L.

BARBARA CUSTANCE'S PIANO RECITAL

Barbara Custance, youthful Canadian pianist, who was heard here in 1943, reappeared on March 31. Miss Custance is an intelligent musician, with considerable poetic expression and pleasing command of dynamics and tonal gradations. Her bravura passages were mainly negotiated without apparent effort. The Chopin Nocturne in E, op. 2, No. 2, was played with the aid of the printed score, a practice which goes back to Raoul Pugno. Miss Custance's best work was in the Bach Partita in G, Beethoven's Sonata, op. 31, No. 2, and Liszt numbers, the latter's noble Polonaise in E, No. 2, receiving impressive and martial treatment. H. I. B.

NOVELTIES AT DEBUT AND ENCORE CONCERT

Debut and Encore Concerts, Inc., presented Nina Quartin, soprano, and Frederick Marantz with the Five-Wind Ensemble on the evening of April 1 in a lengthy program of vocal and instrumental works, well performed in the main.

Miss Quartin possesses a small but well controlled soprano voice used to artistic advantage, and interpretative ability of high order. Her songs were accompanied in finished style by Hans Gaertner at the piano. She offered secular arias of Bach and Mozart, modern chansons by Poulenc and Satie, songs by Celius Dougherty and Kabalevsky, an aria from The Snowmaiden, Rimsky-Korsakoff, and a novelty, Concert Aria after Solomon, op. 29, by Ben Weber, who was present to take a bow. The last enlisted the services also of Mr. Marantz and the Ensemble, with Frank Brieff as conductor. The atonal Weber opus lacks obvious melodic line and its first performance revealed a paucity of color, despite the ultra-modern idiom.

The Quintet for piano, oboe, clarinet, French horn and bassoon (K. 452) of Mozart by Mr. Marantz and the Ensemble was the better effort of this group. In the concerto for harpsichord, flute, oboe, clarinet, violin and cello of Falla, the performance was uneven and much directed by the head and body movements of the former at the harpsichord. H. I. B.

WEISS-MANN IN SOLO BOW

The first full-length New York recital of Edith Weiss-Mann, harpsichordist, was played on April 2. Throughout the beautifully selected program, the artist displayed an enviable ease and confidence. Her musical approach was sincere and intelligent; but the interpretation of certain of the works (especially the Bach slow movements) would have been enhanced by a more poetic conception and a greater flexibility of phrasing. The Bach Concerto in D minor and four Scarlatti Sonatas were particularly distinguished. A. R.

MARY KENNEDY SINGS

Mary Kennedy, soprano, was heard in recital April 3 before a small but appreciative audience. Possessing a clear, sweet-toned quality, excellent poise and basic musicianship, the singer made a good impression in this second New York concert. Miss Kennedy's forte seems to lie in songs of melodious and simple emotional context. A revival of "Ballad concerts," once so popular in Britain, would give her scope for her real talent for pleasing her hearers, in itself an art. Kurt Sober was at the piano.
M. C.

CLAUDETTE SOREL DELIGHTS

Claudette Sorel, talented young pianist, evoked much applause on April 4, when she reappeared in recital. The sparkling brilliance and mature conception revealed were notable in her performances of Scarlatti's Pastorale and Capriccio, Mozart's Sonata in F major, Brahms' Sonata in C major and smaller works. Miss Sorel certainly bears watching, for her attainments at such an early age augur well for a distinguished and even a stellar future. L. J. G.

TIMES HALL

LARRY WALZ REVIVES SCHUMANN SONATA

Larry Walz, pianist, gave his debut recital on March 21. The youthful artist, a pupil of Gaby Casadesus and later of Beveridge Webster, had chosen an unhackneyed program which featured the rarely heard Sonata in F minor, op. 14, by Schumann. Meritorious as this choice was from a musical point of view, it was

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not a happy selection in the performer's interest. The Sonata certainly is one of the most disputable compositions of the great Romantic, loose in its structure and repetitious in its thematic content. Mr. Walz played it with fine manual dexterity but could not succeed in linking the episodic parts into a convincing whole. He opened the program with three Rameau pieces, with finesse, and after intermission three pieces by Debussy, of which Feuilles mortes was most happily done. Ravel's Sonatine and a group of Liszt closed the program, warmly applauded by the audience.

H. W. L.

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JUILLIARD QUARTET CLOSES ITS BARTOK SERIES

The Bartok Cycle recently inaugurated by the Juilliard String Quartet was completed before an overflow audience on March 28 with the playing of the Fourth, First and Sixth Quartets. Each had its distinguished presentation by the adept instrumentalists, Robert Mann and Robert Koff, violinists; Raphael Hillyer, viola, and Arthur Winograd, cello. And each offered an individualistic, highly original approach to composition. The structural designs are notable, a high degree of emotional expressiveness is present. The use of muted *prestos* and quarter tone experimental progressions sets this music apart from any other recently heard for strings. The talent of the group merited the ovations received.

M. C.

INTERNATIONAL MUSIC LOVERS

The International Music Lovers, under the sponsorship of Ernst Fischer, gave a concert on April 3. The audience enjoyed a program by Rita Kutsko and Phoebe Arundale, sopranos, and Harold Orbach, tenor. The concert was also highlighted by the appearance of the dancers Adele Aron, Marion Barnes and Peter Deign. Works by Mozart, Verdi, Scarlatti, Brahms, Wolf, Chopin, Rachmaninoff, Schubert and Puccini made up the program.

L. J. G.

Lecture and Recital Tour for Edna White, Trumpet Virtuoso

Edna White, who gave a trumpet recital in Carnegie Hall in February, is now on a three weeks' tour of Pennsylvania and New York State, giving lecture-recitals on Why the Trumpet is King of Instruments.

Miss White was born in Stamford, Conn., and was taught by her father to play the trumpet at an early age. At seven, she offered her first solo in public in the Beth Eden Baptist Church,

EDNA WHITE
(Photo by James J. Kriegmann.)

Waltham, Mass. At eight she was engaged for her first professional season in Ocean Grove, N. J. After that she appeared as assisting artist with Schumann-Heink, Lillian Nordica, David Bispham and others. She graduated at 14 from the Institute of Musical Art.

Her adult career has included membership in three prominent brass quartets, appearances as soloist with many bands and orchestras, and playing first chair with symphony orchestras. In 1932 Miss White became seriously ill, and retired for some years. During this time she composed a concerto for solo trumpet and symphony, wrote educational articles, invented a new kind of practise mute for all brass instruments, and completed a book for students and teachers, The Trumpet Teacher.

Martha Sung Spiritedly By Miami Opera Guild

Miami

The Miami Opera Guild presented three spirited performances of Flotow's Martha on March 12, 14 and 15. Dr. Arturo di Filippi, artistic director of the Guild,

"BRAVAS" FOR MARTHA . . .
Irene Patti, who sang Lady Harriet in one of the recent performances of the Miami Opera Guild, congratulated by Mr. and Mrs. Walter E. Olson. (Photo by Tierney & Killimgsworth, Miami.)

imported Josephine Antoine and Hugh Thompson of the Metropolitan Opera, Eleanor Knapp, William Horne and Lloyd Harris of the New York City Center, to appear in the principal roles. George Schick was the able conductor, and Anthony L. Stivanello, the experienced stage director.

Seldom have we heard Martha done with so bright a style and so much vocal refinement. The delightful melodies sparkled, of particular note being the "Good-night" and "Spinning" Quartets, given with finesse by the talented artists.

Josephine Antoine is a great Miami favorite, and her interpretation of Lady Harriet captivated the audience. She sang brilliantly, with flexible coloratura and high notes delicately and purely spun. The Nancy of Eleanor Knapp was equally charming, her acting spontaneous and infectious. Of the three leading men, Hugh Thompson as Plunkett excelled with his vocal equipment and dashing stage presence, and sang with richness of tone and expressiveness. William Horne's fine tenor was heard in the role of Lionel, his voice being marked by lyric beauty. Lloyd Harris as Sir Tristram deserves special praise; his characterization revealed a wealth of intelligent research. He is a fine buffo artist, who respects the musical line of the score and does not over-embellish his character in interpretation—a singing-actor who has mastered both arts and welded them together.

Florida Soprano Stars

For the third and final performance, Miss Antoine graciously consented to relinquish her role of Lady Harriet to a native Miamian, Irene Patti. The latter's operatic debut was highly successful, and her warm reception indicated that she is embarking upon a promising career. She possesses a young, fresh voice, beautiful in quality and color.

The minor roles were competently handled by members of the Guild. Kenneth Hurd was the Sheriff, and others included Robert C. Morgan, Edward Doe, Marx Faber, Nina Tinsley, Mona Finn, Lillian Hohler and James M. Faga. The Guild's splendid chorus, trained by Arturo di Filippi and Otto Mrazek, presented rousing and lively work.

Colorful scenery and costumes added greatly to the enjoyment of the opera, which was sung in English. Alfred I. Barton was the technical advisor and Harry Joslin, stage manager.

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PASSED AWAY

JESSIE STILLMAN KELLEY, 83, of New York, widow of the noted American composer, Edgar Stillman Kelley, was found dead of natural causes in her hotel room in Dallas, Tex., on April 3. She had attended in that city the week-long Golden Anniversary Biennial Convention of the National Federation of Music Clubs, of which she was a past president. The evening before her death she had been at a concert but failed to appear for a luncheon on Sunday.

Mrs. Kelley was one of the most active women in American musical life for a number of years. Born in Chippewa Falls, Wis., she studied and taught piano in New York and Berlin. Married to the composer in 1891, she was a lecturer for some years at the Cincinnati Conservatory of Music, and for a time was director of music at Western College, Oxford, O., where Dr. Stillman Kelley after 1910 held a creative fellowship. For four years, from 1925 to 1929, she was president of the NFMC, and before and after that time played an important part in the affairs of that organization. She had just been re-elected to the National Board of Directors the week before her death. Mrs. Stillman Kelley was also a member of the Music Teachers National Association, the National Council of Women, and the Ohio Music Teachers Association. She was executive secretary of the Edgar Stillman Kelley Society, formed in 1937 for the publishing and distributing of study scores principally by younger composers. About a decade ago she and her husband, who died in 1944, founded the Edgar Stillman Kelley Junior Scholarship, which awards annual tuition payments of $250 for three years to young singers and instrumentalists, chosen by rotation in various regions of the United States, and which is awarded under the auspices of the NFMC.

ARMAND VECSEY, 70, violinist, who conducted the orchestra in the Ritz-Carlton Hotel in New York from 1910 to 1944, died on March 31 at his home in that city after a long illness.

JACK KAPP, 47, president of Decca Records, Inc., died on March 25 after suffering a cerebral hemorrhage in a taxicab on his way to his home in New York. A native of Chicago, he was first associated with the Brunswick Co., makers of Vocalion Records, as talent scout and sales promoter. In 1931 this firm sent him to London, and he later arranged with E. R. Lewis, head of the English firm of Decca, for the establishment of the American branch. The latter since the war, in addition to many discs of popular music, has issued the English *ffrr* (Full Frequency Recording) series of standard concert and opera music. Mr. Kapp is survived by his widow, a son, a daughter, and two brothers.

EMIL ARCIERI, 47, clarinetist of the Boston Symphony, died on March 18 in a Boston hospital. He was born in Lynn, Mass., and studied in Paris, joining the orchestra in 1921. His widow, survives.

MERCEDES MIROVITCH, wife of Alfred Mirovitch, pianist, passed away at their home in New York on March 17. She was born in San Francisco.

MRS. ANNA M. HARTHAN died recently in La Grange, Ill., at the home of her daughter, Else Harthan Arendt, soprano. She was the widow of Dr. Hans Harthan, musician and composer.

CORNELIUS BLISS, 74, financier, and noted music patron, died in Roosevelt Hospital, New York, on April 5. Mr. Bliss was long a director of the Metropolitan Opera Association and served as chairman of the board from 1938 to 1946. His widow, a daughter and two sons survive.

Conley Singing in Europe

Six performances of I Puritani at La Scala Opera, Milan, are scheduled this month for Eugene Conley, American tenor. After this, Mr. Conley will make six appearances with the Covent Garden Opera in London, and sing a duet concert there with his wife, Winifred Heidt, and the London Promenade Symphony Orchestra. Before coming back to the United States in June, Mr. Conley will give recitals in Amsterdam and The Hague and make two special broadcasts on the Hilversum Radio Station.

Bach Aria Group Series

The Bach Aria Group, which completed its Town Hall series on March 16, announces concerts in the same auditorium next season on Nov. 30, Jan. 4 and Feb. 9. William H. Scheide is director of the group.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

April 15. New York Philharmonic-Symphony, Bruno Walter conducting, Eleanor Steber, soprano, Nan Merriman, contralto, Raoul Jobin, tenor, Mack Harrell, baritone, Westminster Choir, CH, A.

April 16. Boston Symphony, CH, A; Morning Freiheit, CH, E; Philharmonic-Symphony Young People's Concert, Leon Barzin conducting, TH, M; ragtime recital, CFCH, 5:30 p.m.

April 17. New York Philharmonic-Symphony, Bruno Walter conducting, Eleanor Steber, soprano, Nan Merriman, contralto, Raoul Jobin, tenor, Mack Harrell, baritone, Westminster Choir, CH, A; Nelson Eddy, baritone, CH, E; American Youth Orchestra, TH, E; Israel R. Katz, violinist, Ida Elkan, pianist, CRH, 5:30 p.m.; Charlotte Solarz, pianist, CRH, E; Russell Stevenson, pianist, CFCH, 5:30 p.m.

April 18. National Orchestral Association, CH, E; Else Fink, soprano, TH, E.

April 19. Philadelphia Orchestra, CH, E; Jean Westbrook, violinist, TH, E; Kay Fredericks, soprano, CRH, E.

April 20. NBC Symphony, Toscanini conducting (benefit), CH, E; Vince Jonuska, mezzo-soprano, TH, E.

April 21. Oratorio Society of New York, CH, E; Norman Carol, violinist, TH, E.

April 22. Bronislav Gimpel, violinist, CH, E; Friendly Sons of St. Patrick Glee Club, TH, E; Agnes Miyakawa, soprano, TiH, E; Ruth Ferry, contralto, CRH, E.

April 23. Hall Johnson Choir and others (benefit), CH, E; Burl Ives, folksinger, TH, A; Willem Van Den Andel, pianist, TH, 5:30 p.m.; New York Mandolin Symphony, TH, E; Composers Group, CFCH (Sky Room).

April 24. Sybil Shearer, dance recital, CH, A; Irving Becker, violinist, CH, 5:30 p.m.; Marian Anderson, contralto, CH, E; Armenian National Chorus, TH, A; Aristo Artists, TH, 5:30 p.m.; Rand Smith, baritone, TiH, A; Consuelo Cloos, mezzo-soprano, TiH, E; Theresa Richards, soprano, CRH, A; Eldin Burton, pianist, CRH, E; Herbert Engel violinist, CFCH, 5:30 p.m.

April 25. Elizabeth Kaboolian, soprano, TH, E; University Women's Chorus, CRH, Charlotte Beit, mezzo-soprano, CFCH, A; E.

April 26. Freda Trepel, pianist, TH, E; Olga Musy, soprano, CRH, E.

April 27. Downtown Glee Club, CH, E; American International Singers, TH, E; Choral Society, City Bank Club, TiH, E; Mary Brawley, mezzo-soprano, and Loren Withers, pianist, CRH, E.

April 28. Anthony Brady Farrell, ice recital (ice revue with symphony orchestra), CH, E; B'nai B'rith Choral, TH, E.

April 29. Anthony Brady Farrell, ice recital (ice revue with symphony orchestra), CH, E; Marymount College Glee Club, TH, E; Walt Wenzell, violinist, TiH, E; Gwendlyn Haber, pianist, CRH, E; Welsh Singers Choral, CFCH, E.

April 30. Donald Johnston, baritone, TH, A; Jewish People's Philharmonic Choral, TH, E; Manhattan Chamber Orchestra, TiH, E; Mary Ellis, soprano, CFCH, E.

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Jennie Tourel will sing the title role in three performances of Carmen at the Holland Festival, June 17, 19 and 21, with a possible fourth on June 23. Pierre Monteux will conduct.

Shostakovich Makes Brief Visit

Dmitri Shostakovich, 42-year-old Russian composer, whose symphonic and other works have had so wide a hearing in the United States in the last two decades, had a somewhat mixed reception on his first—and rather brief—visit to this country. Though he was treated with official courtesy, his utterances—and in particular a lengthy speech upholding the official censure he recently received in his own country for "formalistic and bourgeois deviations," and how it had helped him artistically, had a reception by the American press and the majority of the public that ranged from amused satire to irony. This address was read in an English translation at a panel discussion for the arts, introduced by Olin Downes, and including noted members of the writing, musical and other artistic fields. The audiences at the conference were reported as warm as pickets outside were full of "boos."

The United States State Department announced on March 29 that visas of the delegation of 17 visitors from various European countries, who came to the United States to attend a Cultural and Scientific Congress for World Peace in New York, applied only to that city. As a result, plans for Shostakovich and others to appear in various cities, including New Haven, were cancelled. The composer left the country for his return trip to Russia by air on April 3.

He arrived here on March 23, landing at LaGuardia Airport, and made an appearance at a public dinner and panel discussions on the arts held during the conference at the Waldorf-Astoria and Carnegie Hall. The sessions of the conference were picketed by religious, veterans' and other organizations and a rival group, Americans for Intellectual Freedom, held meetings at Freedom House, New York.

During his stay in New York, Shostakovich and four members of his delegation attended, unheralded, and sitting in a box, a concert by the Philharmonic-Symphony conducted by Stokowski at Carnegie Hall on March 24, at which a suite from Khachaturian's ballet Gayne was included. The composer also was present with an interpreter at the Times Hall on March 28 for a concert by the Juilliard String Quartet, at which three string quartets by Bartok were played, and after the concert went backstage to congratulate the players. He also played the piano briefly at a rally in Madison Square Garden held under the auspices of the conference.

Judson Heads Lotos Club

Arthur Judson, manager of the Philharmonic-Symphony Society of New York, has been named president of the Lotos Club. Mr. Judson, who this year celebrated his 26th anniversary as manager of the 106-year-old Philharmonic-Symphony, succeeds Maj. Gen. Wm. Ottman, Jr., former head of the State Guard. Other officers named in the club's annual election are: first vice-president, Marsden J. Perry; second vice-president, Ogden Davidson; secretary, Wilbur F. Howell; and treasurer; Percy N. Rappaport. The Lotos Club was founded in 1870. Its members have included Presidents of the United States, ambassadors, writers, musicians and others prominent in the arts and business.

Scandinavian Symphony Finale

The Scandinavian Symphony Orchestra, Eduard Werner, conductor, closed its nineteenth season with a concert on March 19 at the Masonic Temple, Detroit. Percy Grainger, composer-pianist, was assisting artist.

Concert Date Changed

A change in date has been announced for one of the two free public concerts to be presented at the Metropolitan Museum of Art, New York. Macklin Marrow and the MGM Orchestra, originally scheduled for April 9, will be heard at 3 p.m. on May 8.

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PICKUP CHATTER

Trying to assemble a cohesive pattern in the record industry is apparently impossible at the moment, and the consumer for the time being is going to be the forgotten man. Concerning the 33 1/3 Columbias and 45 Victors, at the time of writing, the Victor apparatus is already on the market but reviewers have not as yet been sent equipment. We have made some experiments with sample discs on ordinary long-playing equipment (using a motor that can throttle down to 45 RPM), and their quality seems good. We have not played any full-scale orchestral discs, however, nor any piano ones, and must reserve judgment until a future time. Like Columbia, Victor is pressing much of their classical repertoire already in their catalogues on their microgroove discs. The most interesting announcement is a promised Tchaikovsky Pathétique with Toscanini and the NBC. As yet there is no specific announcement from any other record company about converting to 45 RPM discs, though there are plenty of rumors. On the 33 1/3 front, on the other hand, both Mercury and Cetra-Soria are bringing out long-playing records These will be reported on as soon as received. The Victor microgroove, it should be pointed out again, is not a long-playing disc, but a 7-inch (approximately) disc lasting about 5 minutes and needing Victor's special changer for best results. Those record collectors, though, who have a 1-mil stylus pickup with about 6 grams pressure on their machines can play the discs by hand—provided their motor can reduce to 45 RPM and they fit a collar around the spindle to grasp the Victor disc. Confusing?

There have been some price reductions, too, from Columbia. Their 12-inch masterwork discs are now $1; their 10-inch discs are 85c. For album sets, add 95c and 85c, respectively, to the number of discs. (For popular records, 10-inch discs are 60c and 12-inch discs are 85c.) And here are the prices on the new Victor 45 RPM series: 95c for single discs; $2.20 for a 2-disc set; $3.35 for a three-disc set; $4.30 for a four-disc set; and $5.25 for a five-disc set. In addition, Victor is omitting the album from their two-disc regular shellac sets, charging $2.50 instead of $3.50.

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Orchestral Records

Somewhere around 1932, Stravinsky recorded his Symphony of Psalms with the Orchestre des Concerts Straram. That set now is about obsolete, and in the new performance, also conducted by the composer, a clarification of the instrumentation and part-writing can be heard that never came through before. There is, however, a little shattering on the high end that repeated playings may clear up. This is one of Stravinsky's greatest works. It is consistent all through, and is a legitimate re-creation, in modern terms, of the medieval-renaissance view toward life and God. Those who want to make an introduction to Stravinsky's middle period are urged to get this superb music. For more orthodox ears, there is Toscanini's splendid performances of Schumann's Manfred Overture and Beethoven's Consecration of the House Overture. The Manfred, a glowing score that should be better known, is conducted with soaring lines, and the fugal passages of the Beethoven Overture have incredible gusto and precision in Toscanini's hands. Both recordings are technically superior.

Koussevitzky turns to one of his specialties in the Mother Goose Suite, which he once recorded before, many years ago. That version has been long out of the catalogues, and the present one supersedes the Coppola. For sheer velvety sound and orchestral finesse, it is a typical Boston Symphony performance, which puts it in a special class. An interesting contrast is provided in the Italian Symphony, conducted by Szell (a few months ago Koussevitzky also presented an Italian). The Cleveland Orchestra does not have the Boston's tonal gloss and texture, but compensates by its spirit and clarity. Szell likes fast tempos, and there is a nervous quality about his conducting that gives the Italian Symphony a slightly fevered quality. Koussevitzky's is closer to the basic style, perhaps, though Szell's interpretation cannot be ignored.

Reiner has made a good choice in his album of Hungarian Dances, coupling popular ones like Nos. 1, 5 and 6 to lesser-known but equally pleasant specimens like Nos. 7, 12 and 13. He conducts briskly, and the music is utterly delightful. Reiner also does a competent, singing job with the Roses from the South Waltz by Strauss. Both recordings are superior. Stokowski is represented by two composers—Liszt (Les Preludes), in a colorful, straight reading with no nonsense about it, and Griffes (The White Peacock), one of America's best examples of French impressionism. The latter is a quiet, beautiful score, melodious and sensitive.

Instrumental Discs

Apparently a first recording anywhere, the Bartok First Violin Sonata is a formidable piece that means more with each hearing. It will not be everybody's meat, but those who have a tolerance for the modern idiom will find this a masterpiece of its sort. Barbaric, cruel, nationalistic, songful by turns, it piles savage rhythms upon violinistic impossibilities, all of which are imperturbably accepted and conquered by Menuhin and Baller. Unreservedly recommended.

About two years ago Schneider and Kirkpatrick brought out their first volume of sonatas for violin and harpsichord. Now we have two more—K. 302 in E flat and K. 306 in D—played with equal conscientiousness and musicianship. The recording, though (as in the earlier set—was this made the same time?) occasionally is overamplified and jumbled, a good example being the beginning of the D major Sonata, where the harpsichord figuration is lost. For a lovely Mozart single disc, there is the reissue of the Rondo in D (originally released in Dec., 1938), played by Edwin Fischer and his chamber orchestra. It is a limpid piece with an unforgettable section in minor, and is sensitively played. The recording may be a little dated, with a somewhat tubby bass, but a good tone control can eliminate that, and otherwise it is perfectly adequate.

Mercury Records supplies a needed set in the Brahms C minor Piano Quartet, which has been out of the catalogue for some time. A somewhat moody work at times, the quartet has a strong, granitic cast typical of Brahms at his most austere. In some respects it is a sort of D minor Concerto transposed to a smaller medium. The music is worth knowing and living with; and the performance is entirely up to the demands of the score. On the last side, the ensemble plays the Intermezzo from Mendelssohn's Piano Quartet in F minor. Mercury's recording is high fidelity, with generally smooth surfaces. The surfaces, however, are a problem in Serkin's set of Beethoven and Mendelssohn. Columbia often has trouble with piano recordings, and this is not one of their better attempts. There is much intrinsic value

(*Continued on page 23*)

RECENT DISC RELEASES

Orchestral

BRAHMS: Eight Hungarian Dances (Nos. 5, 7, 12, 13, 6, 21, 19 and 1). Pittsburgh Orch., dir. Reiner. Columbia set MX-309, 2 discs, $2.95.

GRAINGER (arr.): Londonderry Air; Molly on the Shore. Carnegie Pops Orch., dir. O'Connell. Columbia disc 7628-M, $1.00.

GRIFFES: The White Peacock, N. Y. Philharmonic, dir. Stokowski. Columbia 10-inch disc 19012-D, 85c.

INVITATION TO THE WALTZ: Waltzes by Kalman, Siecynski, Lehar, Stolz, Straus, Strauss. André Kostelanetz and his Orchestra. Columbia set MM-815, 3 discs, $3.95.

LISZT: Les Préludes. Leopold Stokowski and his Symphony Orchestra. Victor set DM-1227, 2 discs, $2.50.

MENDELSSOHN: Italian Symphony. Cleveland Orch., dir. Szell. Columbia set MM-733, 3 discs, $3.95.

RAVEL: Ma Mère l'Oye (Mother Goose Suite). Boston Sym., dir. Koussevitzky. Victor set DM-1268, 2 discs, $2.50.

SCHUMANN: Manfred Overture; BEETHOVEN: Consecration of the House Overture. NBC Sym., dir. Toscanini. Victor set DM-1287, 3 discs, $4.75.

STRAUSS, Johann: Roses from the South. Pittsburgh Orch., dir. Reiner. Columbia disc 12941-D, $1.00.

STRAUSS, Richard: Rosenkavalier Waltzes (arr. Doebber). Boston Pops Orch., dir. Fiedler. Victor disc 12-0763, $1.25.

STRAVINSKY: Symphony of Psalms. Columbia Broadcasting Symphony Orch. with mixed chorus, dir. Stravinsky. Columbia set MM-814, 3 discs, $3.95.

Instrumental

BARTOK: First Violin Sonata. Yehudi Menuhin (violin) and Adolph Baller (piano). Victor set DM-1286, 4 discs, $6.

BEETHOVEN: Sonata in F sharp (Op. 78); Fantasia in G minor (Op. 77); MENDELSSOHN: Song Without Words (Op. 62, No. 1). Rudolf Serkin (piano). Columbia set MM-816, 3 discs, $3.95.

BRAHMS: Piano Quartet in C minor (Op. 60). Mieczylaw Horszowski (piano), Alexander Schneider (violin), Milton Katims (viola) and Frank Miller (cello). Mercury set DM-9, 4 discs, $6.53.

MOZART: Rondo in D (K. 382). Edwin Fischer (piano) and his Chamber Orch. Victor disc 11-0031, $1.25.

MOZART: Sonatas for Violin and Harpsichord, Vol. II (K. 302 in E flat and K. 306 in D). Alexander Schneider (violin) and Ralph Kirkpatrick (harpsichord). Columbia set MM-811, 4 discs, $4.95.

PAGANINI: Caprices (Op. 1). Zino Francescatti (violin), acc. Artur Balsam. Columbia MM-818, 4 10-inch discs, $4.25.

RACHMANINOFF: Vocalise; RAVEL: Minuet (Tombeau de Couperin); TANSMAN: Movement Perpétuel. Jascha Heifetz (violin), acc. Emanuel Bay. Victor disc 12-1765, $1.25.

SCHUBERT: Introduction, Theme and Variations in B flat (Op. 82, No. 2); SCHUMANN: Fantasiestuecke (Op. 73); FAURÉ: Élégie. Gregor Piatigorsky (cello), acc. Ralph Berkowitz. Columbia set MM-808, 3 discs, $3.95.

Vocal

DI CURTIS: Torna a Surriento; COFFRAU (arr.): Santa Lucia. Luigi Infantino (tenor) and Philharmonic Orch., dir. Erede. Columbia 10-inch disc 17570-D, 85c.

FOLK SONGS OF BRAZIL. Bidu Sayao (sop.), acc. Milne Charnley. Columbia set MM-812, 4 10-inch discs, $4.25.

FRANCK: Panis Angélicus; GODARD: Berceuse. James Melton (tenor), with Victor Orch., dir. Black. Victor disc 12-1764, $1.25.

LALO: Vainement, Ma Bien Aimée (Le Roi d'Ys). Beniamino Gigli (tenor), with Royal Opera House Orch. (Covent Garden), dir. Zambono. VERDI: Ai Nostri Monti (Trovatore). Gigli and Cloe Elmo (mezzo), with orch. dir. Berrettoni. Victor disc 12-1767, $1.25.

MAHLER: Erinnerung; Schneiden und Meiden; Nicht Wiedersehen; Ich ging mit Lust; Abloesung im Sommer; Hans und Gretel; Fruehlingsmorgen; Starke Einbildungskraft. Desi Halban (sop.), acc. Bruno Walter (piano). Columbia set MM-809, 3-10-inch discs, $3.40.

MENDELSSOHN: Hear Ye, Israel; O Rest in the Lord (Elijah); HANDEL: He Shall Feed His Flock; I Know That My Redeemer Liveth (Messiah); Largo (Xerxes); Dank sei dir (Israel in Egypt); BACH: Komm, suesser Tod; BIZET: Agnus Dei. Helen Traubel (sop.), with orch. dir. O'Connell. Columbia set MM-807, 5 discs, $5.95.

TAYLOR-BRAHE: Bless This House; SCHUBERT: Ave Maria; BARR-TREVAKA: My Treasure; GALLAGHER: Gift of God; THAYER: Children's Prayer; FAURE: The Palms; FRANCK: Panis Angélicus. Christopher Lynch (tenor), acc. Warner Bass (organ). Columbia set MM-813, 3 discs, $3.95.

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NEW PUBLICATIONS

The Friends of Harvey Gaul National Music Composition Contest is headed this year by Victor Saudek. A prize of $400 will be awarded for the choral work based on an American theme which shows the greatest merit in the opinion of the judges—Hugh C. M. Ross, Norman Dello Joio, and Theodore M. Finney. Information concerning the contest may be secured by writing to Friends of Harvey Gaul at 315 Shady Avenue, Pittsburgh 6, Pa. The contest closes Dec. 1, 1949, and the award will be made in the spring of 1950. . . . Three categories have been announced for the Seventh Annual Publication Award Contest by the Composers Press, Inc.: (1) Song to a secular or sacred poem; (2) Anthem for mixed chorus with organ accompaniment; (3) Ensemble piece for brass sextet, to include 2 trumpets in B flat, French Horn, baritone, trombone and tuba. Royalty contracts will be given the composers of the three works chosen by the judges. A $100 cash prize will be awarded one of the publication winners. For application blanks and instructions write Composers Press, Inc., 853 7th Ave., N. Y. C. Contest closes Oct. 1, 1949. Merrymount Music Press has announced the publication of The Birth of Moses by Normand Lockwood. The score received the Ernest Bloch Award in the 1947 United Temple Chorus competition. It is scored for three-part women's chorus, flute and piano.

Composer David Diamond has been invited by the Salzburg Seminar in American Studies to lecture on American Music at the six-week period this summer starting July 17. . . . The world premiere of Hugo Kauder's Sonata was played by Mildred Hunt Wummer, flutist, at the Mannes Music School Concert Hall on March 25. . . . Robert Russell Bennett conducted his Overture to an Imaginary Drama with the Erie Philharmonic Orchestra on April 5 and 6.

Book

EARLY CHAMBER MUSIC, by Ruth Halle Rowen. King's Crown Press, N. Y. $3.50.

Apparently a doctoral dissertation, Early Chamber Music has its share of voluminous footnotes and bibliographical material, but makes lively and interesting reading for all that. The author starts at about the beginning of the seventeenth century and works her way through Haydn, examining the schools of thought and composition that led to the string quartet form. These include contributions from church, theatre, vocal and instrumental music. Miss Rowen has gathered much valuable material, and besides the subject of chamber music proper there are some fascinating sections on musical instruments and their technical responsibilities in the eighteenth century. The sections on violin technique are especially interesting. She also clarifies the relationship between "da chiesa," "da camera" and the "style galant." A full bibliography is appended.

For Two Pianos

FOUR HANDED FUN, by Louise Talma. Carl Fischer, Inc., N. Y. $1.75.

The title here is as amusing as it is unconventional, and the music follows suit. Talma has composed a sprightly, fast-moving two-piano piece (in approximately B flat major) in which the fun is distributed evenly between the two instruments. Some pleasant melodies enhance the feeling, and the writing is not too difficult. One wonders if this were not originally conceived as a four-hand piano duet, since Piano I here seldom descends to the bass and Piano II seldom rises to the treble.

For Violin and Piano

MORNING, by Daniel Jevon Harmer. BMI Canada, Ltd., Toronto. $1.

Morning, though a self-sufficient piece of music, is the first of a suite of three movements published as Prairie Sketches, the individual movements described as "a progressive part of a mood inspired by the Prairie at varying times of day." Harmer has composed a melodious piece written in a rich chromatic style (combination of Wagner and Franck, mostly). His piano treatment is especially full, though it is not difficult, and the violin part is mostly concerned with stating the melody in cantilena phrases.

Scores

SYMPHONY No. 1 (Nordic); SYMPHONY No. 2 (Romantic), both by Howard Hanson. Carl Fischer, Inc., N. Y. $2 and $2.50, respectively.

Of these two symphonies, the Romantic (No. 2) is better known than the Nordic (No. 1), although the latter has had its share of performances by the symphony orchestras in this country. Hanson, one of America's most prominent composers in the orthodox post-romantic tradition, writes colorfully and scores with solidity. For those who are not acquainted with the instrumentation, the Nordic calls for piccolo, 2 each of flutes, oboes, clarinets and bassoons, a contrabassoon, 4 horns, 3 trumpets and trombones, tuba, tympani, cymbals and bass drum, harp and the usual strings. The Romantic Symphony is about the same, with the addition of an English horn and snare drum. No bass drum is required. These editions are Nos. 1 and 2 of Carl Fischer's Study Score Series. The printing and paper are excellent. Why not a page of bibliographical and biographical matter?

Facsimile Edition

THE VIOLET, by Mozart. Storm Publishers, N. Y. $7.50.

This beautifully bound and printed little book contains, in addition to a facsimile reprint of Mozart's original manuscript, a thorough analysis of Goethe's poem and Mozart's relation to it, written by Paul Nettl. German and English texts of the poem are presented, and also a facsimile of the first printed edition (1789; Mozart composed the song in 1785). The manuscript itself is a characteristic example of Mozart's penmanship—no erasures, virtually no scratched-out passages, everything, neat, accurate and completely legible.

For Piano Solo

PRELUDE AND FUGUE, by J. S. Bach, transcribed by Johana and Roy Harris. Mills Music, Inc., N. Y. $1.50.

This is the Organ Prelude and Fugue in D, one of the noblest and most massive in the repertoire. It is often played by pianists in the d'Albert transcription. The present version would make a good concert-hall substitute. The arrangers have maintained an idiomatic keyboard flow without losing the basic strength of the music, on one hand, or becoming over-elaborate, on the other. It is not too easy, but decidedly worth studying as a transcription in the grand manner.

SOME SOUTH-PAW PITCHING; THE ANTI-ABOLITIONIST-RIOTS; and THREE PAGE SONATA, by Charles Ives. Mercury Music Corp., N. Y. 75c, 60c and $1, respectively.

The titles of these three pieces are self-explanatory, though few pianists will have the skill to work them through. Ive's treatment is not only inordinately difficult (in the Three Page Sonata he suggests another player to help out with the top part) but highly experimental in its treatment and harmonic structure. The Anti-Abolitionist Riots makes use of tone clusters, and Some South-paw Pitching has some troublesome figurations. Musicians will want to examine these works, since the legendary Old Man of American Music has relatively little in print, but let the average pianist be warned.

TOCCATA, by Ellis B. Kohs. Mercury Music Corp., N. Y. $1.25.

A fairly long piece, this Toccata occupies fifteen pages of score. Much rapid figuration is present, to fit the potentialities of the harpsichord. The music, however, is pianistic throughout. In one or two places the composer has penned alternate chords for piano. Kohs writes in a modern style. Some of his lines have a period flavor, but his harmonies, containing many ninth chords and similar dissonances, have no relation to the past. A well worked-out Fugato, toward the end, is one of the best features of the Toccata.

ALBUM FOR THE YOUNG, and SCENES FROM CHILDHOOD, by Schumann; revised and edited by Maxwell Eckstein. Carl Fischer, Inc., N. Y. $1.50.

Here in one volume are the complete Album for the Young (Op. 68) and Scenes From Childhood (Op. 15). The latter are much better known, but teachers should become acquainted—if they are not—with the 43 pieces that form Op. 68, for no finer teaching pieces for children are in existence. In this edition the print is large and clear, and Maxwell Eckstein's fingerings are not only thorough but entirely sensible.

For Voice and Piano

WHEN I WAS YOUNG, by Daniel Wolf; PRIMAVERA, by Celius Dougherty. G. Schirmer, Inc., N. Y. 50c and 75c, respectively.

These are two contrasting songs. When I was Young is simple, direct, with a flowing accompaniment and deliberately naive melodic line. The text opens with "The world was just a fairy place Of spider webs and Queen Anne's lace, Of lily ponds and dragon flies, And waving wheat and bending skies, when I was young." Primavera is much more dramatic, with a few quasi-recitatives and a strong rhythmic impulse mixed with several lyrical passages.

PICKUP CHATTER

(*Continued from page 22*)

in the music, though. The F sharp Sonata is a short, enigmatic work approaching the last works in that form, and the Fantasia, seldom played, is an interesting example of Beethoven's rare attempts at pure keyboard virtuosity.

Among the other instrumentalists, Francescatti fiddles brilliantly in the Paganini caprices, though the added piano accompaniments by Mario Pilati are not much help. Judging from concert-hall hearings, the recording is not too faithful to the violinist, whose tone is less stringy than these records would suggest. Schubert's Introduction, Theme and Variations, played by Piatigorsky, is somebody's (Piatigorsky's?) arrangement for cello of a four-band duet. It is a slight work, not very important. The Schumann Fantasiestuecke, also in this album, was recorded by Piatigorsky in 1940 with better tonal results. And the Élégie by Fauré, which completes the album, is an impassioned work, not often played, that one would like to have independently of the set.

Mahler Songs by Halban

No less a personage than Bruno Walter accompanies Desi Halban in the eight Mahler songs she has selected. In this recording, however, the piano sounds too far in the distance for good balance. Since few Mahler songs are in the catalogue, one is happy to accept anything that comes along, but surely a better selection might have been made. Mahler wrote some superb lieder, but also some over-sentimental and rather dry ones, and the latter predominate here. Miss Halban's voice, a little hard in loud passages, is capable of much nuance, and some of her quiet effects are charming.

A set to add to the Coelho and Elsie Houston albums of Brazilian folk music is the new Sayao set entitled Folk Songs of Brazil. The contents include a lullaby, children's street song, work songs and other native material. There are eight excerpts in all, arranged by Ernani Braga, and they are lively, spirited or mournful, as the case may be. On the whole, the piano accompaniments are a little too sophisticated, but Sayao sings with her familiar art and beauty of tone. Some robust singing can be found in Helen Traubel's album of sacred music, which in addition has all the interpretive devotion one could want. The singer transposes some of the music down, and a tremolo sometimes makes itself apparent (as at the beginning of the Israel in Egypt music)—none of which should matter to those interested in the singer. Christopher Lynch also takes his turn at sacred music, though his selection is less musicianly and his interpretation just too sweet for words.

For straight out-and-out operatic singing in the best traditional Italian vein, the Elmo-Gigli disc is superlatively accomplished. Ai Nostri Monti emerges in a manner that one would like to hear in the opera house but never really does. In his solo aria from Le Roi d'Ys, Gigli emotes away as per custom, and also manages some fine legato singing when he sets his mind to it. The recording on both sides is perfect. Such balance between singers and orchestra has seldom been attained before. R. K. S.

GENA BRANSCOMBE

Branscombe Choral to Be Heard

Gena Branscombe, composer-conductor, will conduct her chorus of 70 women in the annual concert of the Branscombe Choral at Town Hall on May 5. In addition to her conducting activities (she is probably the first woman to raise a baton over a group as large as 1,000—the Golden Jubilee of the General Federation of Women's Clubs at Atlantic City), Miss Branscombe has had over 100 songs, many choral, and instrumental works published and has supplied the English texts or translations, as well as making the choral arrangements, of some 45 pieces, ranging from the 16th century Handl-Gallus to Stravinsky. A recently published work is Afar On the Purple Moor which was given a first performance for men's voices by Reinald Werrenrath and the Mendelssohn Club of Albany. Among her works heard in New York this year were Murmur On, Sweet Harp, The Lord Is Our Fortress (an arrangement from the Finale of Brahms' First Symphony) and Procession for solo trumpet, piano and organ. This season Miss Branscombe is serving as State Chairman of Choral Music for the Federation of Music Clubs.

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HONORING A DISTINGUISHED VISITOR . . . Bradley University's Beta Gamma Chapter of Sigma Alpha Iota, national music fraternity, was host to Dame Myra Hess at a reception at the Peoria Woman's Club following her recital sponsored by the Amateur Musical Club at the Shrine Mosque. L. to r., Mary Slaughter, president, Beta Gamma Chapter; Kenneth V. Kincheloe, director of Bradley University School of Music; Dame Myra; Hazel Peterson, faculty adviser of the chapter; Mrs. T. K. Morrow, president of the Amateur Musical Club.

MUSICAL JOTTINGS . . .

Queen Elizabeth of Britain will attend a benefit performance for the Victoria League to be given in the Albert Hall, London, by the Philadelphia Orchestra, under **Ormandy,** in its tour of that country, on May 24. . . . Central City, Colo., Festival said to be negotiating for premiere rights to new opera, The Rake's Progress, with score by **Stravinsky** and libretto by **W. H. Auden,** suggested by the famous drawings of Hogarth. . . . A hot debate arose in the Swiss Federal Council recently because **Beniamino Gigli,** tenor, in his tour of that country used "unnecessary" kilowatts by riding in a special train to avoid a possible attack of influenza. . . . **Dr. Artur Rodzinski,** who was to sail for Rio de Janeiro on March 29 to conduct the government orchestra during April and May, has postponed the engagement due to illness. Dr. Rodzinski is confined to his winter home in Compano Beach, Fla., with an attack of bursitis. . . . **Wanda Landowska** received a "Hors Concours" Award from the Charles Cros Academy for an album of **Scarlatti** sonatas recorded in Paris during the war—one of them in the midst of an air raid. . . . **Sir Thomas Beecham,** celebrating his 70th birthday April 29, and his 50th year as a conductor, will be honored with a special series of concerts by the London Royal Philharmonic and BBC Orchestras. . . . **Kostelanetz** has suggested to some Hollywood producers that it would be a good investment to have music written for particular scenes before they are filmed to "create a specific mood in the actor" and avoid retakes. . . . The Paris Opéra is preparing a new ballet, Le Chevalier Errant, by **Jacques Ibert.** . . . National contest for a song to be used in the U. S. Treasury's "Opportunity Bond" drive won by **Frank H. Thorne** of Chicago with ditty called "Keep America Saving." . . . **Leon Barzin** will be the musical director of a summer workshop at Adelphi College, Garden City, N. Y. . . .

Toscanini, according to his custom, "ignored" his recent 82nd birthday. . . . The death mask of **Mahler** has been given to the City of Vianna by the composer's daughter living in London; it was taken back to Austria by **Joseph Krips,** conductor, after a concert visit to England. . . . **Sir Adrian Boult,** who was 60 on April 7, was feted at a dinner at the Savoy Hotel in the same city, given by a few of his intimate friends, with **Ernest Hall,** Chairman and principal trumpet player of the BBC Symphony (which Boult has led for 20 years) as the toastmaster. . . . **Bridget D'Oyly Carte,** daughter of former head of **Gilbert** and **Sullivan** company of that name, has turned the ownership (for 70 years in the hands of the family) into a private company of which she is chairman and managing director. . . . **Mrs. Leonora Wood Armsby,** president of the San Francisco Musical Ass'n., received a check of $49,000 as a contingency fund for the Symphony Orchestra in that city under **Pierre Monteux,** conductor, as the result of a sale of one dollar tickets in the Bay region for a "tombola festival concert" by that organization and the city's Ballet. . . . Paintings inspired by music being exhibited at the Barbizon Plaza in N. Y. until April 30, by **Miss Bert Warter,** whose thesis is that "all color is based on the musical scale." . . . "Rodger Young" was name given to a Nat'l. Airlines plane at Miami Airport recently in a special ceremony commemorating the war hero made famous by **Frank Loesser's** ballad. . . .

Ljuba Welitsch flew to London recently enroute to Vienna, to sing the title role in Puccini's Manon Lescaut; she returns to U. S. for opera and concert tour next January. . . . **Cole Porter** may visit Greece to complete on home ground his score for the musical version of the Giraudoux play, Amphytrion 38. . . . **Ann Jeffreys** will sing the lead in the West Coast production of Kiss Me, Kate, by same composer. . . .

Paul Hindemith, back from his visit abroad, said musical conditions in Germany had been set back there fifteen years, and reported he had composed a new Septet for winds and a Horn Concerto while in Europe. . . . The Viennese, always thinking tonally, now have a system for dialing a number on their phones and getting an "A" sounded from the local Bureau of Weights and Measures. . . .

In a special ceremony, the N. Y. College of Music awarded honorary Mus. D. degree to **Jan Peerce,** "Met" tenor, an award celebrated two days later by a reception at the college to musical notables, preceded by an operatic program arranged by **Leopold Sachse,** stage director, and **Siegfried Landau,** conductor, both of the faculty. . . .

The will of **Paderewski** left $650,000 to Polish Universities, $20,000 to his former secretary, Sylwin Strakacz, and an annual income of the same amount each for the pianist's sister, half-sister and half-brother. . . . **Sibelius** has announced that his health will not permit a visit to the U. S. . . . A festival of that composer's works will be conducted by **Jussi Jalas,** Finnish leader, with the San Francisco Symphony in March, 1950. . . .

Dorothy Maynor was guest of honor at a cocktail party given by **Mr. and Mrs. George Frazer Noall,** April 2. Among others present were **Rosalie Miller, Mr. and Mrs. Ruth Bryan Rohde, George Schick,** and **Dr. and Mrs. Salzer.**

Kerstin Thorborg, contralto of the Metropolitan Opera, and her husband, Dr. Bergman, were entertained by **Estelle Liebling** at a large dinner party on Feb. 22, prior to their return to Sweden for the summer. . . . **Mary Henderson,** former Metropolitan soprano, and her husband, **Emerson Buckley,** Assistant Music Director of Station WOR, are the proud parents of a son, Robert Allen, born March 27, at the Misericordia Hospital, New York. . . .

Hindemith to Teach During Colorado College Summer Series

There will be an eight weeks' music festival during the Colorado College summer session in Colorado Springs, Colo., with a series of eight concerts performed by the visiting resident quartet, string sinfonia, and chorus. Among the performers will be Louis Persinger, violin, of the Juilliard Graduate School of Music; Frank Costanzo, violin, of the Philadelphia Orchestra; Ferenc Molnar, viola, solo violist of the San Francisco Symphony Orchestra; Luigi Silva, cello, of the Eastman School of Music; Max Lanner, pianist, of the regular faculty of Colorado College, and Joseph Bloch, piano, of the Juilliard School of Music. Edgar Schenkman, conductor of the Norfolk (Va.) Symphony will direct the string orchestra and chorus. These artists who came to Colorado College for the summer also teach private students in their respective fields. There is ample opportunity for student performance, and a second series of concerts is planned at no cost to students and faculty of the college. Graduate and undergraduate credit may be earned in theoretical music as well as in practical. Courses are offered in musicology, theory, history, music education, and other subjects.

PAUL HINDEMITH
(Photo by Maurice Ambler)

Paul Hindemith will be a guest on the campus at Colorado College from Aug. 1-8. He will give master classes, lectures and also conduct concerts of his own works. This Hindemith Festival of one week is the first appearance in a series of contemporary composers to come to Colorado College each summer.

Norfolk School of Music Plans 9th Summer Session

The Norfolk Music School of Yale University will open its ninth season on June 23, and offer a six-week course, with special emphasis on chamber music. During the past eight seasons the School, which is administered by the Trustees of the Ellen Battell Stoeckel Foundation and Yale University, has attracted students from Argentina, Brazil, Canada, China, England, and thirty-seven states. The director is Bruce Simonds, pianist and Dean of the Yale School of Music.

The course includes lectures on the development of music, by Dean Simonds, individual lessons in piano, violin, cello, organ, singing, and theory of music, group singing, special classes in ensemble-playing, in musicianship, choral conducting and speech.

The faculty includes, in addition to Dean Simonds, Hugo Kortschak, assistant professor of violin at Yale, head of the orchestral department, Manhattan School of Music, in New York, and conductor of the New Haven Symphony Orchestra; George Brown, assistant professor of cello at Yale; Homer G. Mowe, assistant professor of singing at Yale; Luther Noss, associate professor of organ and university organist; Arthur Bartlett Hague, assistant professor of piano at Yale; Virginia French Mackie, authority on school music and teaching of theory; Walker Gibson, assistant professor of English at Amherst; Elizabeth Chase, docent of the Yale Art Gallery; Sydney Thompson, executive secretary and teacher of speech; Alice Thoren, secretary to the director; Georgia O'Connor, assistant secretary; Bessie H. Joyner, dietitian.

Miss Chase will give two lectures a week, illustrated by slides, on Symbolism of the Church Year in Art. Mr. Gibson will give two lectures a week on poetry. In the evenings informal activities are held, such as folk dancing, madrigal singing, both under Mr. Simonds; additional illustrated lectures by Miss Chase; readings of plays and poetry by Miss Thompson and Mr. Gibson; and picnics at scenic spots in the neighborhood. On Wednesdays chamber music will be played by faculty and visiting artists.

Conducting and Orchestral Playing Seminar Planned

Charles Blackman, associate conductor of the National Orchestral Association of New York, will direct a seminar in techniques of orchestra conducting and ensemble playing in a six weeks' session this summer at his country home in Warwick, N. Y. All phases of conducting technique will be explored, and their application to concert, theatre and radio studied. Special emphasis will be placed on the conductor's problem of communicating to the players specific fingerings, bowings and various instrumental techniques to effect his musical interpretation. The program for ensemble players will provide sessions for daily coaching, practice and preparation of programs, with repertoire ranging from classic to modern. A new work written for this class will be prepared for performance.

Minneapolis College to Have Annual Choral Sessions

The Minneapolis College of Music, Minneapolis, announces the twelfth annual Choral School summer session, June 20 to July 2, under the direction of Peter D. Tkach. Choral directors of colleges, churches, and school supervisors from every state attend these sessions.

The Minneapolis College of Music Delta Chi Chapter, of Phi Mu Alpha Sinfonia, National Musical Professional Fraternity of America, initiated thirty-four to the chapter on April 4—John Peter Andersen, Donald Ralph Anderson, Erwin Victor, Louis Bahn, John Otto-Bjugan, LuVerne Sleyster Boland, Howard Charles Boquist, Ralph Bernhard Caspersen, William George Cook, William Burks Frantz, Henry William Frey, Wallace Ellsworth Gears, Donald Lee Kroger, William Phillips Lapham, Lawrence Joseph Morneau, Jerome Phillip Nordquist, Percy Dean Olson, Jasper William Patton, Lester Sherman Plepler, Chester Roman Potuzak, Robert Lawrence Prosser, Maurice Lee Reiman, Dale Kenneth Reinhart, Marvin Charles Schaust, Henry Michelet Smith, Arthur Lathrop Steadman, Donald Victor Stoyke, Richard Paul Stoyke, Robert Keith Stoyke, Wendell Carl Swanson, Howard Clifford Thorson, James Arnold Traver, Alcius Thales Wentworth, Carl Kenneth Wigren, and Richard James Ydstie.

Prof. Alvin Edgar of Iowa State College and Frank W. Hill of Iowa State Teacher's College, province governor and national historian, of Phi Mu Alpha, officiated at the Inaugural Ceremony in the College Auditorium. A musical program was given by the Alpha Mu Chapter of the University of Minnesota.

Philadelphia Conservatory Gives Marriage of Figaro

A performance of The Marriage of Figaro was presented on March 15 at Wanamaker Auditorium, Philadelphia, by the opera department of the Philadelphia Conservatory of Music with special guest artists from the Comique Opera Guild of New York. The event was under the auspices of the Philadelphia Music Club. Enzo Serafini-Lupo was musical and dramatic director. On March 29 the conservatory gave an opera concert at the New Century Club. Those appearing were Emilia de Sanctis Pruyn, Vahe Nouskhajian, Doris Dickens, Roy Burrell, Alice Ann Garrett, Albert Elias, Alma Riley, William Lessig, Julia Kadel, Augusta Specter, Alfred Berney, Ruth Wayne, Eleanor Comita, Robert Hearn, Joseph Fox, Cecilia Harvey, Phyllis Dahlgren, Mary Louise Kemp, Gerald Smyser. Accompanists were Ralph E. Leiby and Thomas Waddell.

REVIEWING THE SCORE . . .

Amy Ellerman, contralto and teacher of singing, at the keyboard, with Jean Swetland, soprano winner in last year's Music Education League Auditions, and Joe Scandur, bass-baritone of the N. Y. City Opera. The young singers are preparing for a joint concert tour in the 1950 Spring season. Miss Ellerman is a concert artist and holds the position of soloist at the First Presbyterian Church, N. Y. C.

Georges Enesco, Leopold Mannes In Recital at Mannes School

A sonata recital at the Mannes Music School on March 13 had for its interpreters Georges Enesco, violinist, and Leopold Mannes, pianist, both of whom are members of its faculty. An overflowing invited audience listened with rapt attention to expert performances of the Sonata in B flat major (K. 545) by Mozart: the Sonata in A major, op. 30, No. 1, by Beethoven, and the Sonata in A major, by Franck. The stylistic characteristics of the three composers were observed with especial devotion. The musical readings were marked by matured authority on the part of the veteran violinist and composer, excellently seconded by his younger colleague at the piano. The reception of the performances was warm. H. I. B.

MacPhail College of Music Plans Summer Session

MINNEAPOLIS.—William MacPhail, president of the MacPhail College of Music, announces a summer session of nine weeks beginning June 13, with Herbert Gould, baritone, and Archie Jones, school music authority, as guest teachers in addition to the regular faculty of over 100.

Cleveland Institute Names New Voice Department Head

Beryl Rubinstein, director of the Cleveland Institute of Music, has announced the resignation of Nevada Van der Veer as head of the voice department at the end of the school year in June. Mme. Van der Veer, an internationally known contralto, came to the post in 1934. She plans to return to New York. Her successor at the Cleveland Institute is Marie Simmelink Kraft, mezzo-soprano, who has given many recitals in Cleveland and elsewhere, and been soloist with the Cleveland Orchestra under Nikolai Sokolof, Artur Rodzinski, Bruno Walter and George Szell.

MARIE SIMMELINK KRAFT

Recent events at the institute include the Student Composers Music Symposium, held on March 18 in morning and afternoon session. Participating, besides the Cleveland Institute, were Western Reserve Academy, Denison University, Western Reserve University, Baldwin-Wallace Conservatory of Music.

On March 16 Mr. Rubinstein and Ernst Silberstein gave a program of sonatas for piano and cello by Beethoven at Willard Clapp Hall.

Grinnell College Series To Re-dedicate Chapel

A series of three music programs on April 24 will mark the re-dedication of a renovated Herrick chapel on the campus of Grinnell College, Grinnell, Iowa, and the dedication of its new Aeolian-Skinner organ. The organ is the gift of President and Mrs. Stevens, with the chime and harp sections presented by Vice-Pres. and Mrs. Louis G. Chrysler and Mrs. Magdalena Weise Stoltenberg. On the afternoon program is an especially commissioned Grinnell fanfare for organ and brass by Henry Cowell.

Louise Jenkins' Students Appear

Five voice students of Louise Jenkins were soloists with the Equitable Life Choral Society, and will be heard in Town Hall this spring. They are Mildred Davis, Maureen O'Brien, Madeline Moore, Ellen Morrison and Evelyn Downey. All have been soloists in churches of Brooklyn, the Bronx and Long Island. Elisabeth Trczinski, 16-year-old soprano, was chosen to sing at the graduation exercises of Brooklyn High School for Homemaking.

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Manhattan School of Music To Have Summer Master Classes

The Manhattan School of Music announces the addition of several special master classes to its schedule for the 1949 summer session, which runs from May 31 to Aug. 5, in two five-week terms.

Friedrich Schorr, bass-baritone, formerly with the Metropolitan Opera, will be available for special classes in Wagner and German Lieder open to both performers and auditors. Ethel Evans, vocal coach and accompanist for such singers as Cloe Elmo and Ferruccio Tagliavini, will give a course in French and Italian vocal repertoire.

Dr. Harold Bauer will hold his piano master class, also open to performers and auditors. In addition to the regular theoretical subjects and private instruction in all instruments and voice, there will be a summer school orchestra and chorus, and special courses in conducting and jazz improvisation.

The Manhattan School gives courses leading to the Bachelor and Master of Music degrees, as well as the diploma and post-graduate diploma.

Los Angeles Conservatory Trustee Approves Deficit

LOS ANGELES.—A deficit of $30,000 was announced recently by Director Garry White of the Los Angeles Conservatory of Music and Arts in his semi-annual report to the Conservatory Board of Trustees.

The chairman of the board, Mrs. Leon Yankwich, stated, "The West Coast now has an accredited Conservatory whose faculty and educational standards compare with the most famous music schools in the East. This deficit is an indication that the Conservatory is providing the finest education, regardless of cost, and as a non-profit institution deserves the same support that philanthropists and music lovers have provided the Eastern schools."

William Thorner Widow Carries On Late Husband's Voice Studio

Nuta Thorner, widow of William Thorner, teacher of many prominent singers, is carrying on her husband's voice studio. Mrs. Thorner was educated abroad and had a stage career there before coming to America at the age of 19 to study with Mr. Thorner. She retired from professional life after her marriage, but continued her work as assistant with the singers and their studies under her husband's guidance.

Oberlin Premieres Work

OBERLIN, O.—The Oberlin College Conservatory Orchestra, Maurice Kessler conducting, presented a concert on March 27 in Werner Concert Hall. David Moyer, pianist and professor of piano, was soloist in the Shostakovich Concerto for piano, strings and trumpet, op. 35. Featured on the program also was a new symphony, De Institutione Musica, by G. Winston Cassler, a special student in the conservatory.

Composers' Conference For Middlebury

MIDDLEBURY, VT.—Middlebury College announces a composers' conference and chamber music center, Aug. 20-Sept. 3. Alan Carter is the director. Identified with the conference are Otto Luening, Ingolf Dahl, Esther Williamson, Carter Harman and Richard Dana; with the center, Edwin Ideler, Robert Bloom, George Finckel, Virginia De Blasiis, Jean Berger and Dan Farnsworth.

THE MAESTRO SHOWS HOW . . . Friedrich Schorr conducting a master class at the Manhattan School of Music in New York. (Paul Parker Photo.)

Conservatory of Chile Will Mark Centenary of Founding

SANTIAGO.—The National Conservatory of Chile will mark the centenary of its founding with a series of musical events beginning on Oct. 26, 1949, and extending to July 28, 1950, the bicentenary of the death of Bach. The schedule will include an Inter-American Composition Contest.

Saroya Pupils in Cincinnati List

CINCINNATI.—An operatic concert was given on March 11 by pupils from the class of Bianca Saroya in the Concert Hall of the Cincinnati Conservatory of Music. Those appearing were LaVerne Fell, Hope Bixenstein, Anna Kammerer, Mary Chelf, Mary Flemming, Genevieve White, Margaret Wehle, Janis Grimes, Elizabeth Pugh, Kathryn Debnar, Carolyn Weber. Robert Funk was the accompanist.

SCHOOL NOTES

Michael Applebaum, 15-year-old violinist, and a student at the Wingate School of Music, East Orange, N. J., will appear in recital at the East Orange High School Auditorium on May 1. Marion Stern will be the accompanist. The recital is presented by The Wingate School of Music, and the proceeds will be used toward a scholarship fund in the violin department of the school.

A program of Charles Haubiel's music was given recently at the Helen Norfleet School by Stuart Fastofsky, violinist, and the composer. They played Mr. Haubiel's new Sonata for Violin and Piano, his Gothic Variations for the same combination, and piano solos from his Miniatures, Spanish Pieces and Portraits.

The Paterson Trio (Isabelle H. Wegman, violin; Carl Wegman, cello, and Isadore Freeman, pianist) are completing a tour of schools in New Jersey and New York State, presenting programs to audiences of elementary, high school and college students. On April 24 they will give a special concert at the Paterson (N. J.) YM & YWHA.

A soirée musicale was held on March 27 at the studio of Paola Novikova-Singer. Appearing were artist-pupils of the hostess, Edna Gwillim, soprano, and Jack Emden, baritone, accompanied by Werner Singer; and Sam Sanders, eleven-year-old pianist, artist-pupil of Hedwig Rosenthal.

Randolph Hokanson, pianist, is continuing his Survey of Piano Literature, begun last November, with six Friday evening sessions—April 1, 8, 22, 29, May 6 and 20, at the Music and Arts Institute, San Francisco.

Florence Wightman, harpist, formerly a member of the Metropolitan Opera orchestra, served as a juror for the annual Concours Premier Prix at the Conservatoire de Musique, Montreal. This month she will be a member of the examining board with Carlos Salzedo for auditions at the Curtis Institute of Music, Philadelphia. Miss Wightman recently was soloist on a broadcast with the WQXR String Quartet.

The New York branch of the American Association of University Women presented a benefit concert on March 23 at Carl Fischer Concert Hall. Participating artists were Mae Allda, contralto, accompanied by Theodore Schaefer; John Ahlstrand, pianist; and Frank Kneisel, violinist, with Ruth Brank, accompanist.

Sara Mae Endich, soprano, a pupil of Emmy Joseph, was presented in recital by "An Hour of Music, Inc.," at the Cosmopolitan Club on March 23. With Paul Meyer at the piano she was heard in songs by Schubert, Brahms, Quilter, Ronald, Watts and Bantock.

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